

PAPA ROACH - THE PARAMOUR SESSIONS



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# PAPA ROACH - THE PARAMOUR SESSIONS

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...TO BE LOVED

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ALIVE (N' OUT OF CONTROL)

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THE WORLD AROUND YOU

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I DEVISE MY OWN DEMISE

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MY HEART IS A FIST

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NO MORE SECRETS

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RECKLESS

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THE FIRE

101

ROSES ON MY GRAVE

107

GUITAR NOTATION LEGEND

**DWCFH**







D5 A5 D5 F5 G5 F5 D5 A5 D5

came to get down, — to get some fuck - ing re - spect! — Tak - ing it back to a

13 10 13 10 13 10 13 10 13 10 13 10 13 10 13 10 13 10 17 15 17 15 17 15 17 15 17 15 17 15

F5 G5 F5 D5 A5 D5 F5 G5 F5

hard - core lev - el. (You) bet - ter be rea - dy, put your ped - al to the met - al.

17 15 17 15 17 15 17 15 17 15 13

D5 A5 D5 F5 G5 F5 D5 A5 D5 F5 G5 F5

Tak - ing it back to a hard - core lev - el. Bet - ter be rea - dy, put your ped - al to the met - al.

End Riff A

13 11 13 11 13 11 13 11 13 11 13 11 13 11 13 11 13 11 13 11 13 11 13 11 13 11 13 11 13 11

Interlude  
Gtr. 2 tacet

D5 A5 D5 F5 G5 F5 D5 A5 D5 F5 G5 N.C.

Go!

0 7 0

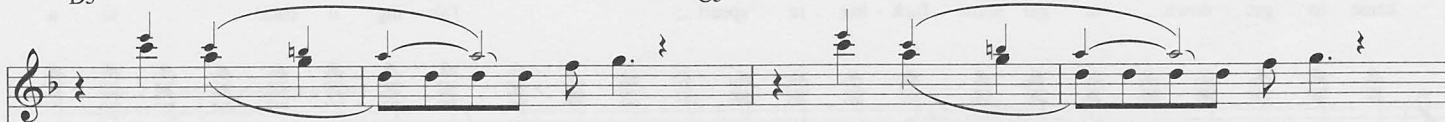


# Chorus

Gtr. 1 tacet  
2nd & 3rd times, Gtr. 5: w/ Fill 1  
2nd & 3rd times, Gtr. 6 tacet

D5

C5



Whoa - o! \_\_\_\_\_ I nev - er give in.  
(Whoa - o! \_\_\_\_\_)

Whoa - o! \_\_\_\_\_ I nev - er give up.  
Whoa - o! \_\_\_\_\_

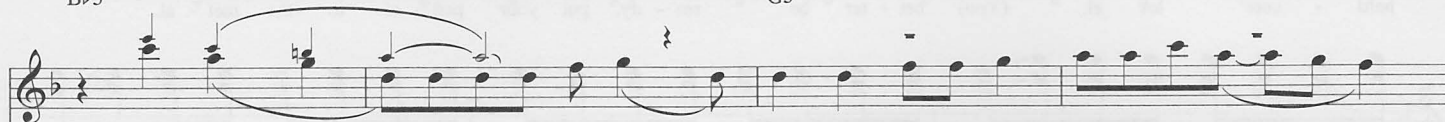
Gtrs. 3 & 4 (dist.)



Whoa - o! \_\_\_\_\_ I nev - er give in. \_\_\_\_\_ I just want to be, want to be loved. \_\_\_\_\_  
Whoa - o! \_\_\_\_\_

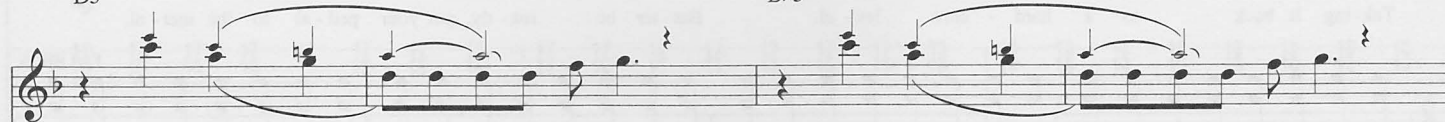
Bb5

G5



D5

Bb5

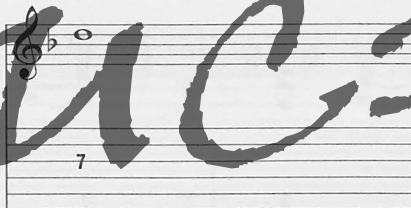


Whoa - o! \_\_\_\_\_ I nev - er give in.  
Whoa - o! \_\_\_\_\_

Whoa - o! \_\_\_\_\_ I nev - er give up.  
Whoa - o! \_\_\_\_\_

Fill 1

Gtr. 5



DICHT



The musical score is presented in two systems. The first system features a vocal melody line in treble clef with lyrics underneath. Above the staff are four chord symbols: G5, F5, Eb5, and Eb5/Bb. The second system shows a guitar accompaniment line in treble clef, consisting of chords and arpeggiated patterns. Below the guitar staff is a bass line represented by a series of rhythmic stems.

**Vocal Melody:**

G5                      F5                      Eb5                      Eb5/Bb

Whoa - o! \_\_\_\_\_ I nev - er give in. \_\_\_\_\_ I just want to be, want to be loved. \_\_\_\_\_  
 Whoa - o!) \_\_\_\_\_

**Guitar Accompaniment:**

The guitar part consists of several measures of chords and arpeggiated figures. The chords include G5, F5, Eb5, and Eb5/Bb. The arpeggios are indicated by slanted lines and dots representing notes.

**Bass Line:**

The bass line is represented by a series of rhythmic stems, indicating a steady beat throughout the piece.

## Verse

Gtrs. 3 & 4 tacet

D5

Gtrs. 3 & 4 tacet

D5

Bb5

G5

2. I want dom - i - na - tion. I want your sub - mis - sion.

Chr. 5 (dist.)

*mf*

slight P.M.

10 10 10	10 10 10 12 12 12 10 10	10 10 10	10 10 10 12 12 12 10 10
12 12 12	12 12	13 13 13	13 13

## Rhy. Fig. 2

Ger. 6 (fuzz)

[illegible]

\_\_\_\_\_ I see you're not a, re - sist - ing \_\_\_\_\_ to this temp - ta - tion. \_\_\_\_\_

slight P.M.

10 10 10	10 10 10 12 12 12 10 10	10 10 10	10 10 10 12 12 12 10 10
10 10 10	10 10	12 12 12	12 12



Musical score for "I Got One Confession" by The Beatles. The score includes a vocal melody with lyrics, a guitar riff labeled "Riff B", and a bass line. Chord symbols Bb5 and G5 are indicated above the vocal line. The guitar part includes a "slight P.M." instruction and a fretboard diagram showing fret numbers. The bass line includes "P.M." and "Harm." instructions.

*D.S. al Coda 1*

F5 Eb5

I've got a jet black heart. It's all fucked up and it's fall-ing a - part.

End Riff B  
15ma  $\gamma$   
*loco*

slight P.M. ----- P.H.

Pitch: Eb

End Rhy. Fig. 2

## ⊕ Coda 1

## Verse

Gtrs. 3 & 4 tacet  
Gtr. 6: w/ Rhy. Fig. 2  
D5

3. I got an - oth - er con - fes - sion: \_\_\_\_\_ I fell to temp - ta - tion, \_\_\_\_\_



A5 D5

and there is no ques - tion there was some con - nec - tion.

Gtr. 5: w/ Riff B

Bb5 G5

(I) got - ta fol - low my heart, no mat - ter how far.

D.S. al Coda 2

F5 Eb5

I got - ta roll the dice, nev - er look back and nev - er think twice.

# Coda 2

## Bridge

Gtr. 2: w/ Riff A

D5

F5 Eb5 N.C.

I just want to be, want to be loved. Spoken: Take the past,

Gtrs. 3 & 4

Rhy. Fig. 3

steady gliss.

12

C5

burn it up and let it go. Car - ry on, I'm stron - ger than you'll ev - er know.

Bb5

G5

That's the deal, you get no re - spect. You're gon - na get yours, — you bet - ter

End Rhy. Fig. 3

D5

watch your fuck - ing neck! Take the past, burn it up and let it go.

Bb5

G5

Car - ry on, I'm stron - ger than you'll ev - er know. That's the deal, you

F5

Eb5

get no re - spect. You're gon - na get yours, — you bet - ter watch your fuck - ing neck!



## NC.

Voc. Fig. 1

Whoa - o! \_\_\_\_\_ I nev - er give in. \_\_\_\_\_ I just want to be,

Whoa - o!) \_\_\_\_\_

want to be loved, \_\_\_\_\_ Whoa - o! \_\_\_\_\_ I nev - er give in.

Gr. 4

P.S.

[illegible]

Bb5

G5

Whoa - o! \_\_\_\_\_ I nev - er give up. Whoa - o! \_\_\_\_\_

Gtrs. 3 & 4

F5 Eb5 N.C.

I nev - er give in. I just want to be, want to be loved.

steady gliss.

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtr. 2: w/ Riff A (1st 7 meas.)  
Gtrs. 3 & 4: w/ Rhy. Fig. 3


D5

Whoa - o! \_\_\_\_\_ I nev - er give in. Whoa - o! \_\_\_\_\_

*Spoken:* (Take the past, burn it up and let it go.

[illegible]

G5 NC.



I just want to be, want to be loved. \_\_\_\_\_





D5 G5 D5 G5 D5 G5 D5

Come on, come on, come on! \_\_\_\_

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

0 0 5 0 0 5 0 0 0 0 0 0 5 0 0 7 5 0 0 7 5 0 0 0 0 0 0 0 0 0 7 5

F5 D5 F5 D5 F5 D5 Bb5 D5 Bb5 D5 Bb5

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

0 0 10 0 0 10 0 0 0 0 0 0 8 0 0 8 0 0 8 0 0 8 0 0 0 0 0 0 8

D5 G5 D5 G5 D5 Verse D5 N.C. D5 N.C.

1. For cry - ing out loud, I'm run - ning from a come - down.

End Rhy. Fig. 1 Rhy. Fig. 2

P.M. ---| P.M. ---| P.M. ---| P.M. ---|

0 0 5 0 0 5 0

D5 N.C. D5 N.C. D5 N.C. D5

God for - bid, I know I've been a let - down. Reach - ing for the sky while

P.M. ---| P.M. ---| P.M. ---| P.M. ---|

0 0

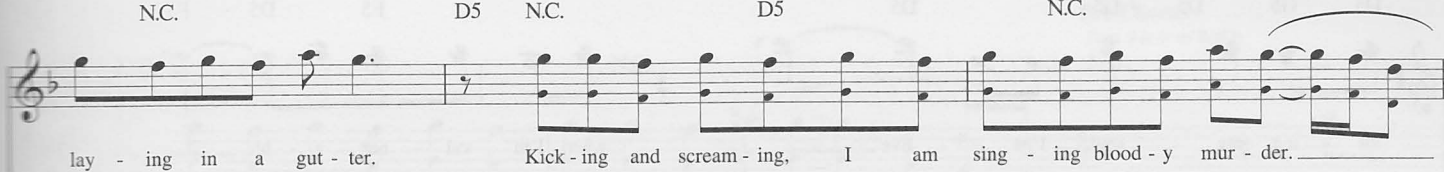


N.C.

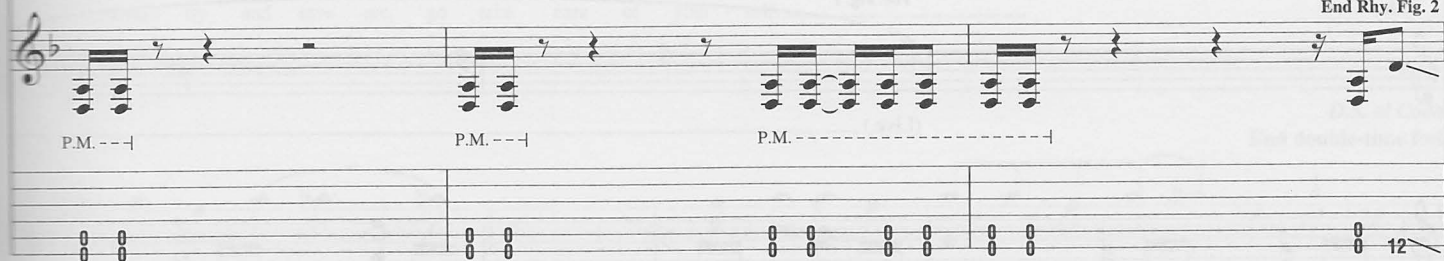
D5 N.C.

D5

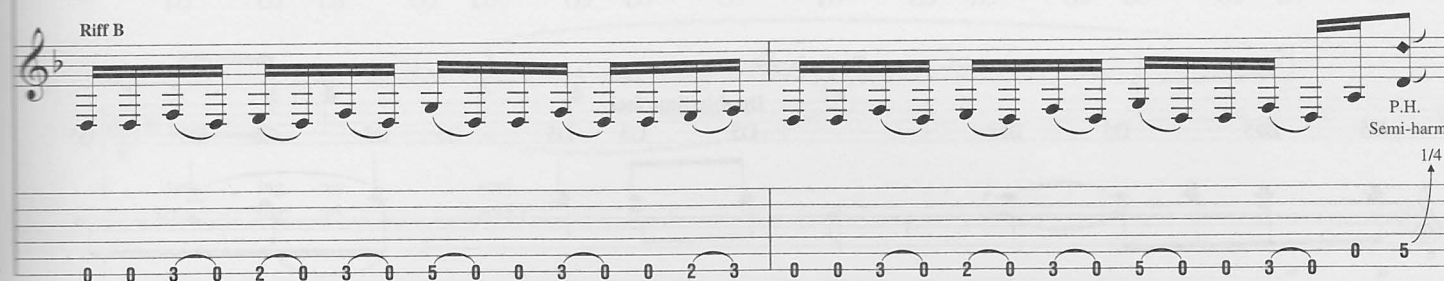
N.C.



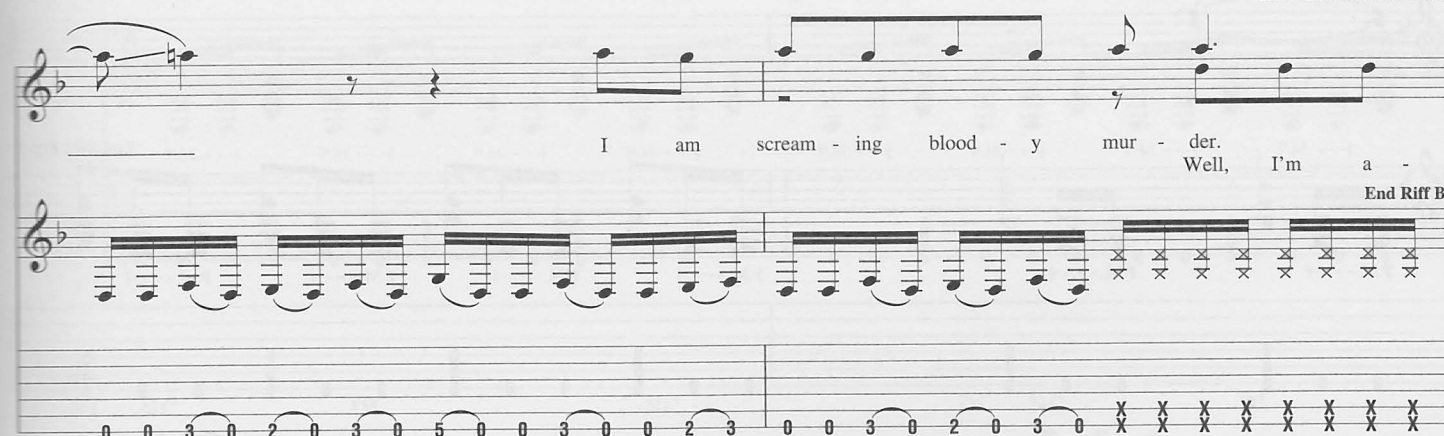
End Rhy. Fig. 2

Pre-Chorus  
N.C.

## Riff B



End double-time feel



## Chorus

D5

F5

D5

F5

D5

Bb5

D5

Bb5

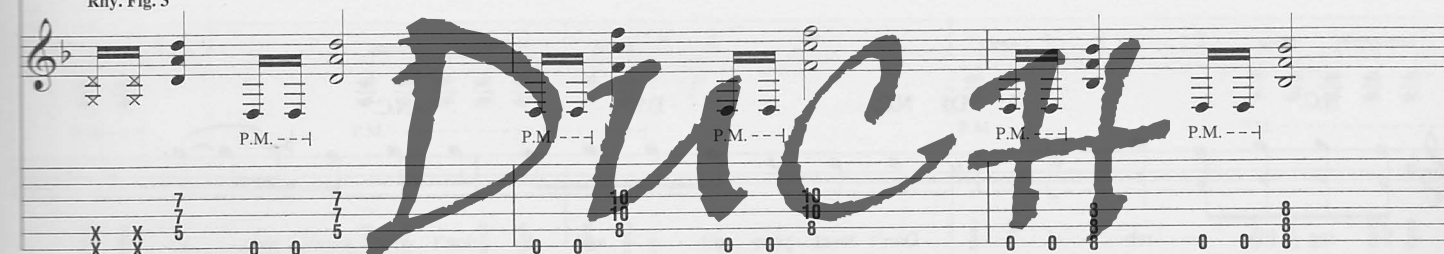
live \_\_\_\_\_

when I'm vul - ner - a - ble. \_\_\_\_\_

I'm out of con - trol, \_\_\_\_\_

I'm

Rhy. Fig. 3



D5 G5 D5 G5 D5 F5 D5 F5

los - ing my soul. I'm a - live \_\_\_\_\_ when I'm vul - ner - a - ble. \_\_\_\_\_ I'm

Voc. Fig. 1

(Live.) \_\_\_\_\_

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

0 0 0 0 0 0

To Coda

Double-time feel

D5 Bb5 D5 Bb5 D5 G5 D5 G5 D5 G5 D5 G5

out of con - trol, \_\_\_\_\_ I'm los - ing my soul. \_\_\_\_\_ 2. I can't  
(Los - ing my soul.) \_\_\_\_\_

End Voc. Fig. 1

End Rhy. Fig. 3

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

0 0 0 0 0 0

Verse

Gtrs. 3 & 4: w/ Rhy. Fig. 2

D5 N.C. D5 N.C. D5 N.C. D5

be your an - gel when I'm liv - ing like a dev - il Can't be your lov - er when I'm

N.C. D5 N.C. D5 N.C.

liv - ing like a reb - el. Don't want your pit - y and I don't want your help. \_\_\_\_\_

16



Pre-Chorus

Gtrs. 3 & 4: w/ Riff B

N.C.

D5 N.C.

D5

N.C.

Don't try and save me, go take care of your - self. Go take

*D.S. al Coda*  
End double-time feel

care of your - self. You got - ta take care of your - self. Well, I'm a -

⊕ Coda

Double-time feel

D5 G5 D5 G5 D5 G5 D5 G5 D5 G5 D5 G5 D5 G5 D5 G5

los - ing my soul.  
(Los - ing my soul.)

I'm a -

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Verse

D5 N.C.

D5

N.C.

D5

N.C.

D5

3. Sick of the pain, I'm sick of the sor - row. Sick of to - day, I'm

live.

P.M. --- P.M. --- P.M. --- P.M. ---

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*DRICHT*

N.C. D5 N.C. D5

sick of to - mor - row. I'm ad - dict - ed to the mis - er -

P.M. ---- P.M. ---- P.M. ----

12 (12)

N.C. D5 N.C. End double-time feel

y in my head. I bet - ter stop be - fore I end up dead. So I

P.M. ---- P.M. ---- P.M. ----

### Bridge

D5  
Gtr. 5  
(dist.)  
**mp**

Bb5

climb to the top just to

(So I climb to the top

Gtr. 2

12 0 0 0 0 0 12 0 12 0 0 12 0 0 12 0 0 0 15 0 0 0 0 0 15 0 0 15 0 0 15 0

Gtrs. 3 & 4

P.M. ---- P.M. ---- P.M. ----

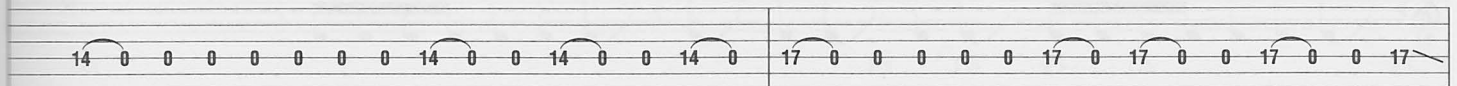
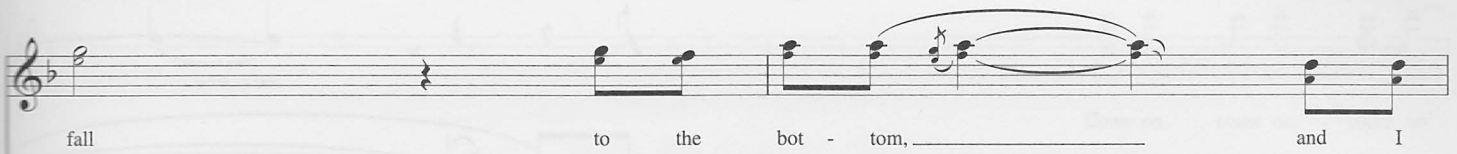
**DWCF**



G5



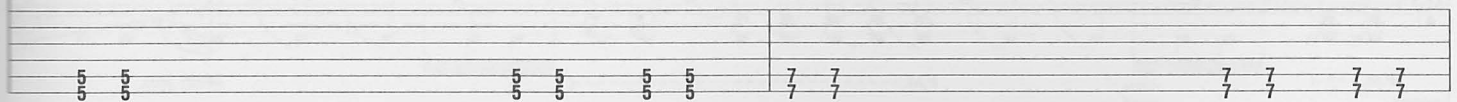
A5



P.M. ----|

P.M. ----|

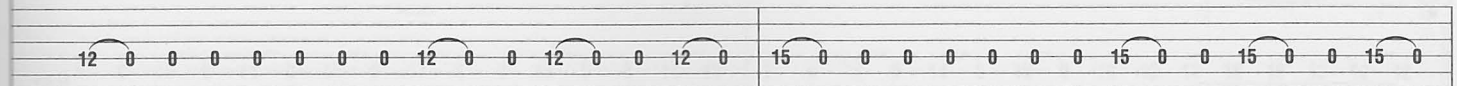
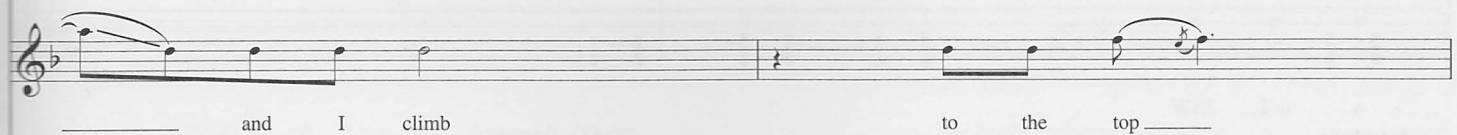
P.M. ----|



D5



Bb5



P.M. ----|

P.M. ----|

P.M. ----|



DRIFT

G5

A5

G

F

⑥

⑥

5fr

15fr

steady gliss.

fall

to the bot - tom.

Screamed: Go! \_\_\_\_\_

just to fall...)

Gtr. 2

14 0 0 0 0 0 0 0 14 0 0 14 0 0 14 0 17 0 0 0 0 0 0 0 17 19

Gtr. 4

P.M. ----|

P.M. -----|

steady gliss.

5 5 5 5 7 7 7 7 5 12

Gtr. 3

P.M. ----|

P.M. -----|

5 5 5 5 7 7 7 7 5 7

**Interlude****Double-time feel**

Gtrs. 3 &amp; 4: w/ Rhy. Fig. 1 (1st 6 meas.)

Gtr. 5 tacet

D5

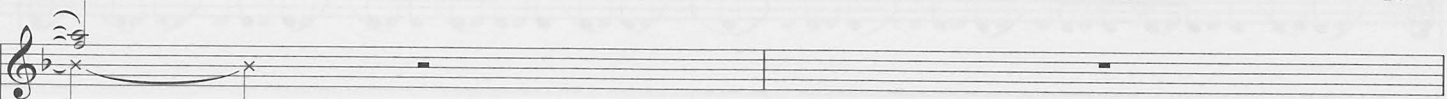
F5

D5

F5

D5

F5



Gtr. 2

semi-harm.

P.H.

8va

0 0 15 0 14 0 15 0 17 0 0 15 0 0 14 15 0 0 15 0 14 0 15 0 17 0 0 15 0 0 12

Pitch: F#



D5 Bb5 D5 Bb5 D5 Bb5 D5 G5 D5 G5 D5 G5

Come on, come on, come on!

*loco*

D5 F5 D5 F5 D5 F5

semi-harm.

D5 Bb5 D5 Bb5 D5 Bb5 D5 G5 D5 G5 N.C.

End double-time feel

Screamed: (Yeah!)

Well, I'm a -

Gr. 2

semi-harm.

Gtrs. 3 & 4

P.M. ---

P.M. ---

P.M. ---

P.M. ---

P.M. ---

# Chorus

Gtrs. 3 & 4: w/ Rhy. Fig. 3

D5 F5 D5 F5

live \_\_\_\_\_ when I'm vul - ner - a - ble. \_\_\_\_\_ I'm

Gtr. 2

8va-----  
loco

P.H.

1/4

0 0 15 0 14 0 15 0 17 0 15 0 14 15 0 0 15 0 14 0 15 0 17 0 15 (15) 0 12

D5 Bb5 D5 Bb5 D5 G5 D5 G5

out of con - trol, \_\_\_\_\_ I'm los - ing my soul. I'm a -

0 0 15 0 14 0 15 0 17 0 15 0 14 15 0 0 15 0 14 0 15 0 0 0 15 0 12 12 12 12

Bkgd. Voc.: w/ Voc. Fig. 1

D5 F5 D5 F5

live \_\_\_\_\_ when I'm vul - ner - a - ble. \_\_\_\_\_ I'm

semi-harm.

1/4

0 0 15 0 14 0 15 0 17 0 15 0 14 15 0 0 15 0 14 0 15 0 17 0 15 (15) 0 12

Double-time feel

D5 Bb5 D5 Bb5 D5 G5 D5 G5 D5 G5 D5 G5

out of con trol, \_\_\_\_\_ I'm los ing my soul. \_\_\_\_\_ I can't

(Los ing my soul.)

semi-harm.

0 0 15 0 14 0 15 0 17 0 15 0 14 15 0 0 12 0 0 12 0 0 12 0 0 12 0

# Outro

Gtrs. 3 & 4: w/ Rhy. Fig. 1

D5 F5 D5 F5 D5 F5

be your an - gel when I'm liv - ing like a dev - il.

0 0 15 0 14 0 15 0 17 0 0 15 0 0 14 15 0 0 15 0 14 0 15 0 17 0 0 15 0 0 12

D5 Bb5 D5 Bb5 D5 Bb5 D5 G5 D5 G5 D5 G5

Can't be your lov - er when I'm liv - ing like a reb - el.

0 0 15 0 14 0 15 0 17 0 0 15 0 0 14 15 0 0 15 0 14 0 15 0 17 0 0 15 0 0 14 0 15 1/4

D5 F5 D5 F5 D5 F5

Don't want your pit - y and I don't want your help. \_\_\_\_

0 0 15 0 14 0 15 0 17 0 0 15 0 0 14 15 0 0 15 0 14 0 15 0 17 0 0 15 0 0 12 12

D5 Bb5 D5 Bb5 D5 Bb5 D5 G5 D5 G5 D5 N.C.

Don't try and save me, go take care of your - self. \_\_\_\_

Gtr. 2

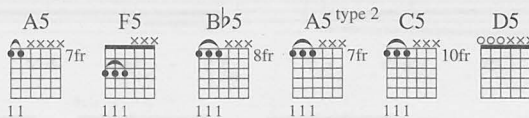
Gtrs. 3 & 4  
divisi  
P.M. - 1

0 0 15 0 14 0 15 0 17 0 0 15 0 0 14 15 0 0 17 0 15 0 14 0 15 0 14 0 17 0 15 0 12 12 0 0



# Crash

Words and Music by Tobin Esperance, Jerry Horton, Jacoby Shaddix and David Buckner



Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately fast ♩ = 160  
N.C.

(Synth. & drum machine)



1. I re -

## Verse

D5



Rhy. Fig. 1

\*Gtr. 1 (dist.)



\*Doubled throughout

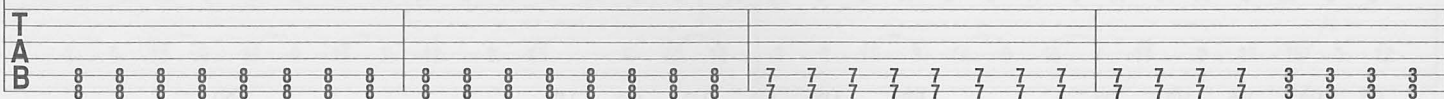
Bb5

A5

F5



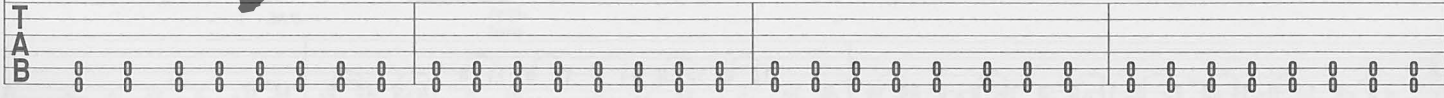
End Rhy. Fig. 1



D5



Rhy. Fig. 2



Bb5 A5

don't know where I'm head-ed but I'm go-ing too fast. I think I'm go-ing to crash.

End Rhy. Fig. 2

P.M. -----

TAB

Pre-Chorus  
\* Dm

I'm go-ing to crash. I'm go-ing to crash.

Rhy. Fig. 3 End Rhy. Fig. 3

TAB

\* Chord symbols reflect implied harmony.

Bb5 A5 F5

to crash. Screamed: Yeah! It is

Gtr. 2 (dist.)

mf

TAB

Gtr. 1

DIRECT

TAB

# Chorus

D5 C5 Bb5 F5 A5

time for an - ni - hi - la - tion, \_\_\_\_\_ it's time to be a crim - i - nal. \_\_\_\_\_ No

## Riff A

Musical notation for Riff A (guitar riff).

TAB

7	7	7	7	5	5	5	3	3	3	3	3	3	3	3	10	10	10	10	10	10	10	10	14	14	14	14	14	14	14	14
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
5	5	5	5	3	3	3	1	1	1	1	1	1	1	1	8	8	8	8	8	8	8	8	12	12	12	12	12	12	12	12

## Rhy. Fig. 4

Musical notation for Rhythm Figure 4 (drum pattern).

7 7 7 7 5 5 5 3 3 3 3 3 3 3 3 3 10 10 10 10 10 10 10 10 14 14 14 14 14 14 14 14

5 5 5 5 3 3 3 1 1 1 1 1 1 1 1 1 8 8 8 8 8 8 8 8 12 12 12 12 12 12 12 12

\* w/ echo set for half-note regeneration w/ 1 repeat.

To Coda 1

To Coda 2

D5 C5 Bb5 F5 C5 F5

time for hes - i - ta - tion, \_\_\_\_\_ time to be an an - i - mal. \_\_\_\_\_

## End Riff A

Musical notation for End Riff A (guitar riff).

TAB

7	7	7	7	5	5	5	3	3	3	3	3	3	3	3	10	10	10	10	10	10	10	10	5	5	5	5	5	5	5	5
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
5	5	5	5	3	3	3	1	1	1	1	1	1	1	1	8	8	8	8	8	8	8	8	3	3	3	3	3	3	3	3

## End Rhy. Fig. 4

Musical notation for End Rhythm Figure 4 (drum pattern).

7 7 7 7 5 5 5 3 3 3 3 3 3 3 3 3 10 10 10 10 10 10 10 10 5 5 5 5 5 5 5 5

5 5 5 5 3 3 3 1 1 1 1 1 1 1 1 1 8 8 8 8 8 8 8 8 3 3 3 3 3 3 3 3

\*\* As before

## Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 7 meas.)

Gtr. 2 tacet

## D5

2. Look - ing at my re - flec - tion, \_\_\_\_\_ I don't like what I see. \_\_\_\_\_ So I

## Bb5

## A5

Musical notation for Verse (guitar and vocal lines).



Gtr. 1: w/ Rhy. Fig. 2  
Gtr. 2: tacet  
D5

A5 F5

Gtr. 1

P.M. ----- J

got what I need?" — I'm not a - fraid of the fu - ture, — of

Gtr. 2

TAB

5 5 5 5

Bb5

spin - ning right out of con - trol. — I don't know where I'm

*D.S. al Coda 1*

A5

head - ed — but I'm go - ing too fast. — I think I'm go - ing to crash. —

# ⊕ Coda 1

Gtr. 2: w/ Riff A (last meas.)

Gtr. 2: w/ Riff A

C5 D5 C5 Bb5

It is time for an - ni - hi - la - tion, — it's

Rhy. Fill 1 End Rhy. Fill 1

Gtr. 1

TAB

5 5 5 5 5 5 5 5 7 7 7 7 5 5 5 3 3 3 3 3 3 3 0 0 0

\* w/ echo set for half-note regeneration w/ 1 repeat.

Gtr. 1: w/ Rhy. Fig. 4 (last 5 meas.)

F5 A5 D5 C5 Bb5

time to be a crim - i - nal. — No time for hes - i - ta -

\*\* As before

F5

tion, — time to be an an - i - mal. —

Gtr. 1: w/ Rhy. Fill 1  
C5

# Interlude

Gtr. 1: w/ Rhy. Fig. 1

D5

\*Gtr. 3 (dist.)

mp

grad. release

1 1/2

grad. bend 1/2

TAB

11 (11) 10 (10) 10 11

\* Bkws. gtr. arr. for gtr.

Gtr. 4 (dist.)

mf

w/ bar

7 9 10 12 15

## Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 5 meas.)

D5

Gtr. 3 tacet

A5

F5

3. I re - fuse to be a vic -

grad. bend 1/2

12

w/ bar

13 15 14

Gtr. 4 tacet

Bb5

- tim. I don't want to fall a - gain. I know where I'm

A5 N.C. Gtr. 1 tacet

head - ed. God knows where I've Whispered: been. I'm go - ing to crash.

Gtr. 1

P.M.

## Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 3

Dm

I'm go - ing to crash. I'm go - ing to crash. I'm go - ing to crash. I'm go - ing to crash.





**Words and Music by Tobin Esperance, Jerry Horton, Jacoby Shaddix and David Buckner**

(B5) (G5) (A5) (E5)

9fr 5fr 7fr

111 1114 1114 111

**Intro**  
**Moderate Rock** ♩ = 130

Grtr. 1 tacet

\*Bm

Bm(add9)

Bm

Bm(add9)

Bm

Grtr. 1 (clean)

Riff A

Grtr. 2 (slight dist.)

End Riff A

\*\**p* < *mp*

*mf*

let ring throughout

TAB

7 9

9 7 9 7 9

9 7 9 7 9

7 9

Bm(add9) Bm Bm(add9) Bm B5

Gtr. 4 (dist.) \*\*\* *f*

Gtr. 1 (cont. in notation)

Gtr. 3 (dist.) *divisi* *f* *steady gliss.*

Rhy. Fill 1 End Rhy. Fill 1

\*\*\* Vol. swell

[illegible]

Gtrs. 3 & 4: w/ Rhy. Fig. 1  
B5

B5  
Gtr. 5 (dist.)

D5 G5 D5 E5 A5 D5 F#5

*mf*

9 7 9 7 9 9 7 9 9 7 9 7 9 7 5 7 7 7 7 5 7 (7) 5 (5)

Harm. 1

1/2

1/2

Gtr. 5 B5 \*B5/G \*\*B5/E

Gtr. 3 & 4

9

fdbk.

\*Bass plays G.

\*\*Bass plays E.

# Verse

Gtr. 2: w/ Riff A (3 times)  
Gtrs. 3, 4 & 5 tacet

Bm(add9) Bm \*\*\*Bm(add9)/G † Bm/E

1. Some - bod - y falls in love, some - bod - y breaks a heart.

\*\*\*Bass plays G.

†Bass plays E.

Bm(add9) Bm †† Bm(add9)/E ††† Bm/D

We nev - er fell in love, a, we on - ly fell a - part.

††Bass plays E.

†††Bass plays D.

Bm(add9) Bm Bm(add9)/G Bm/E

I'm get - ting lone - ly, I need some - bod - y to hold me.

Riff B

Gtr. 1 (clean)

mf

9 (9) 5 (5) 2 (2)

Bm/D

Bm

$$\text{Bm}(\text{add9})/\text{E}$$

Gr. 2 Riff C



End Riff C

[illegible]

Gtr. 1

End Riff B

9 (9) 2 0

Gtrs. 3 & 4: w/ Rhy. Fig. 1  
Gtrs. 1 & 2 tacet

D5 G5

D5 E5

A5

D5 F#5

Gtr. 5

Musical notation for guitar 5, measures 10-12. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measure 10 contains a quarter note F#4, an eighth note G#4, a quarter note A4, and a quarter note B4. Measure 11 contains a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F#5. Measure 12 contains a quarter note G#5, a quarter note A5, a quarter note B5, and a quarter note C6. There are some additional markings above the staff in measure 11, possibly indicating a specific playing technique or a correction.

Musical notation for the second system (measures 5-8). Measure 5: eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 6: eighth notes G4, A4, B4, C5, D5, E5, F5, G5, with a half-note triplet (G4, A4, B4) indicated by a bracket and '1/2'. Measure 7: eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 8: eighth notes G4, A4, B4, C5, D5, E5, F5, G5, with a half-note triplet (G4, A4, B4) indicated by a bracket and '1/2'.

Gtrs. 3 & 4: w/ Rhy. Fig. 1 (2 times)

B5

D5 C

D5 E5

A5

D5

F#5

look at the world from a - round you. you

Can you see the des - per - a - tion?

Take a

B5

D5 G5

D5 E5

A5

D5

F#5

look at the world \_ a - round \_\_\_\_ you. \_

Can you see the life \_\_\_\_ you're liv - ing? \_\_\_\_\_



# Verse

Gtr. 2: w/ Riff A (3 times)

Bm(add9)

Bm

Bm(add9)/G

Bm/E

2. Some - bod - y tells the truth, some - bod - y lives a lie.

Bm(add9)

Bm

Bm(add9)/E

Bm/D

I can see right through, the sto - ry is in your eyes.

Gtr. 1: w/ Riff B

Bm(add9)

Bm

Bm(add9)/G

Bm/E

I know what they're say - ing, there is no need for ex - plain - ing.

Gtr. 2: w/ Riff C

Bm(add9)

Bm

Bm(add9)/E

There will be noth - ing bet - ter than when I

## Interlude

Gtrs. 3 & 4: w/ Rhy. Fig. 1

B5

Bm/D

D5

burn all your let - ters.

Gtr. 5

4 9 9 7 9 7 9 9 9 7

D.S. al Coda

Coda

G5

D5 E5

A5

D5 F#5

D5 F#5

Take a - ing? Take a

Gtrs. 3 & 4: w/ Rhy. Fig. 1 (2 times)

B5

D5

G5

D5 E5

A5

D5 F#5

look at the world \_ a - round \_ you. \_ Can you see the des - per - a - tion? Take a

Gtr. 5

Riff D

End Riff D

Guitar Riff D: A series of eighth and sixteenth notes in D major, starting on D4 and ending on D5.

16

16

16

16

16

16

16

14

16

14

16

14

15

14

16

14

15

14

16

14

16

14

16

14

Gtr. 5: w/ Riff D

B5

D5

G5

D5

E5

A5

D5

F#5

look at the world \_ a - round \_ you. \_ Can you see the life \_ you're liv - ing? \_

G5

A5

Gtr. 4

Guitar Riff 4: A series of eighth notes in G major, starting on G4 and ending on G5.

We

nev - er

fell

in

love, \_

we

on - ly

fell

a -

part. \_

Gtr. 3

Guitar Riff 3: A series of eighth notes in G major, starting on G4 and ending on G5.

7

7

7

7

9

7

7

7

9

7

7

9

7

7

9

7

7

9

# Bridge

Gtrs. 3 & 4 tacet

Bm

Gsus2

E5

We on - ly fell \_ a - part. \_ We on - ly fell \_ a - part. \_

Rhy. Fig. 2

\*Gtr. 6 (clean)

mp

Rhythm Figure 2: A series of eighth notes in G major, starting on G4 and ending on G5.

\*Two gtrs. arr. for one.

Bm Gsus2 E5

We on - ly fell a - part. A, so we

End Rhy. Fig. 2

Gtr. 6: w/ Rhy. Fig. 2 Bm Gsus2 E5

pick up the piec - es and put 'em to - geth - er. We said this was gon - na

Gtr. 3

Bm Gsus2

last for - ev - er. Pick up the piec - es and put 'em to - geth - er.

E5 Gtr. 4 P.M.

We said this was gon - na last for - ev - er.



# Interlude

Gtrs. 3 & 4: w/ Rhy. Fig. 1

B5

D5 G5

D5 E5

A5

D5 F#5

Take a

Gtr. 5

# Chorus

Gtrs. 3 & 4: w/ Rhy. Fig. 1 (2 times)

Gtr. 5 tacet

B5

D5 G5

D5 E5

A5

D5 F#5

Take a

B5

D5 G5

D5 E5

A5

D5 F#5

# Bridge

Gtrs. 3 & 4: w/ Rhy. Fig. 1 (2 times)

B5

D5 G5

D5 E5

A5

D5 F#5

We nev - er fell in love, we on - ly fell a - part.

B5

D5 G5

D5 E5

A5

D5 F#5

We nev - er fell in love, we on - ly fell a - part.

# Outro

Gtr. 2: w/ Riff A (4 times)

Bm(add9)

Bm

Bm(add9)/G

Bm/E

Some-bod - y falls \_ in love, \_ some-bod - y breaks \_ a heart. \_

## Riff E1

Gtr. 7 (dist.)

*mp*

11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	9	9	9	9	7	7	7	7
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	7	7	7	7	5	5	5	5

## Riff E

Gtrs. 3 & 4

9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	5	5	5	5	5	5	5	5	2	2	2	2	2	2	2	2
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	5	5	5	5	5	5	5	5	2	2	2	2	2	2	2	2

Bm(add9)

Bm

Bm(add9)/E

Bm/D

We nev - er fell \_ in love, \_ a, we on - ly fell \_ a - part. \_

## End Riff E1

11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	7	7	7	7	7	7	7	7	11	11	11	11	11	11	11	11
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	5	5	5	5	5	5	5	5	9	9	9	9	9	9	9	9

## End Riff E

9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	2	2	2	2	2	2	2	2	5	5	5	5	5	5	5	5
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	2	2	2	2	2	2	2	2	5	5	5	5	5	5	5	5

DIRECT

Gtrs. 3 & 4: w/ Riff E  
 Gtr. 7: w/ Riff E1

Bm(add9) Bm Bm(add9)/G

Some - bod - y falls in love,

Bm/E Bm(add9) Bm

some - bod - y breaks a heart. We nev - er fell in love,

Bm(add9)/E Bm/D B5

we on - ly fell a - part.

Gtr. 7

rit.

14	14	14	14	14	14	14	14	14	11	11	11	11	11	11	11	11	11	7
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
12	12	12	12	12	12	12	12	12	9	9	9	9	9	9	9	9	9	5

Gtrs. 3 & 4

rit. fdbk. -----

2	2	2	2	2	2	2	2	2	5	5	5	5	5	5	5	5	5	9	9
X	X	X	X	X	X	X	X	X	0	0	0	0	0	0	0	0	0	9	9
2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	9	9

Pitch: C# E

DUE4



# Forever

Words and Music by Tobin Esperance, Jerry Horton, Jacoby Shaddix and David Buckner

Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately ♩ = 108

\*\*D5

F5

C5

B♭5

\*Gtr. 1 Riff A

*mp*

T  
A  
B

5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1

\*Bass arr. for gtr.

\*\*Chord symbols reflect implied harmony.

D5

F5

C5

B♭5

C5

1. In the bright-

End Riff A

5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8 3 3 3 3 3 3 3 3 1 1 1 1 1 1 3 3

## Verse

Gtr. 1: w/ Riff A (2 1/2 times)

D5

F5

C5

B♭5

est hour \_ of my dark - est day, \_ I re - al - ized \_ what is wrong with me. \_ Can't get o -

D5

F5

C5

B♭5

C5

ver you, \_ can't get through to you. It's been a hel - ter skel - ter ro - mance from \_ the start. \_

Gtr. 2 (dist.)

\*\*\* *p*

*mp*

w/ E-bow  
w/ reverb

DUCH

\*\*\*Voll swell

D5 F5 C5 Bb5

Take these mem - o - ries \_ that are haunt - ing me of a pa - per man \_ cut \_ in - to shreds \_

14 17 (17) 10 (10) 12

D5 F5 C5 Bb5 C5

by his own \_ pair of scis - sors. He'll nev - er for - give \_ her, he'll nev - er for - give \_ her. \_\_\_\_\_

14 12 10 12 (12)

D5 F5 C5 Bb5

Be - cause

Gtr. 2

7 9 (9) 17 (17) 14 12

Riff B

Gtr. 3 (slight dist.)

*mf*

\*w/ delays

15 15 14 15 14 12 14 14 12 14 15 15 14 15 12

\*One set for quarter-note regeneration w/ 1 repeat, one set for eighth-note regeneration w/ 1 repeat.

Gtrs. 4 & 5 (dist.)

**DIE**

*f*

X X X X X X X X X X

# Chorus

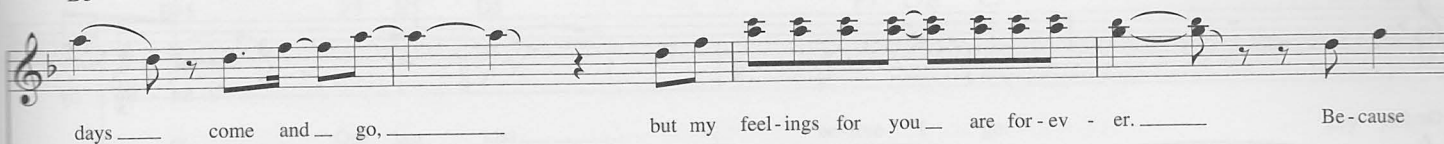
Gtrs. 2 & 3 tacet  
D5

Fsus2

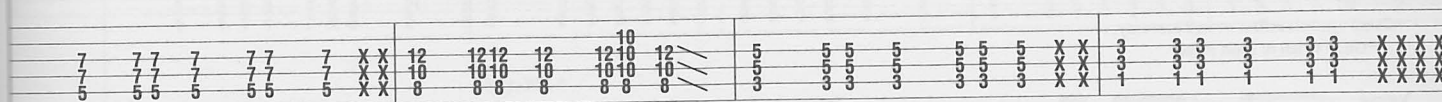
F F#sus2

C5

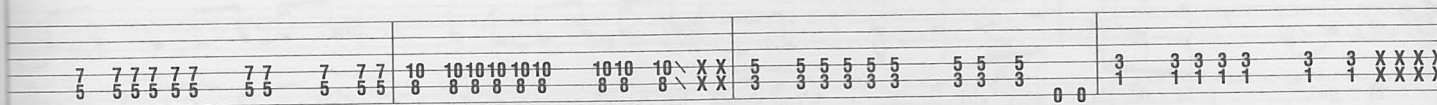
Bb5



Gtr. 5



Gtr. 4



To Coda 1

To Coda 2

D5

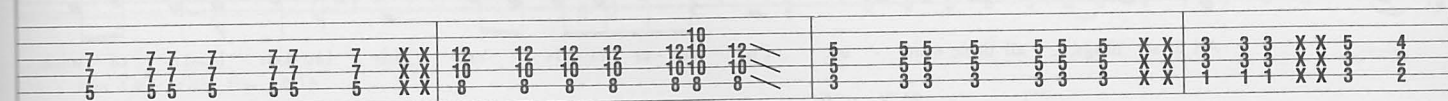
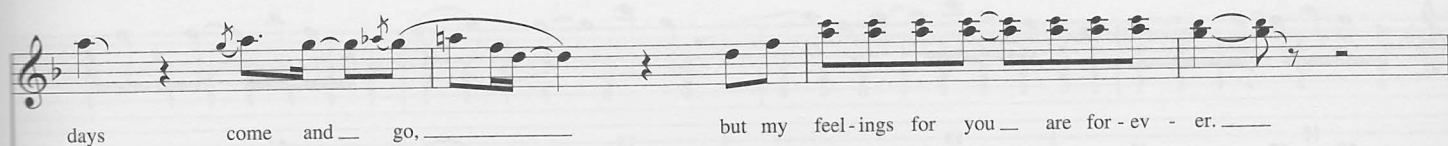
Fsus2

F F#sus2

C5

Bb5

F5 E5



DUE 4



# Interlude

\*Dm F C Gtrs. 4 & 5 tacet Bb

2. Sit - tin' by

Gtr. 5

Gtr. 4 *divisi*

\*\*

*pp*

3/8

\*Chord symbols reflect overall harmony.

\*\*Gtr. 5 to left of slash in tab.

## Verse

Dm F C Bb

a fire — on a lone - ly night, — hang - in' o - ver from an - oth - er good time with an - oth -

Dm F C Bb Bb/C

er girl, — lit - tle dirt - y girl. — You should lis - ten — to — this sto - ry — of — a life. —

Dm F C Bb Bb/C

— You're my her - o - ine. In this mo - ment I'm lone - ly, ful - fill - ing my dark - est dreams. —

Gtr. 3 **Riff C** **End Riff C**

12 10 10 10 12 10 12 15 14 13 14 15 14 10 12 13 12 10 12 10 8 10 11 10 8 10 8

Gtr. 3: w/ Riff C

Dm F C Bb

— All these drugs, — all these wom - en. I'm nev - er for - giv - en, this bro - ken heart — of mine. —

Gtr. 3: w/ Riff B

Dm F C Bb N.C.

Be - cause

Gtrs. 4 & 5

**DUC4**

*f*

X X X X

# Coda 1

## Bridge

B $\flat$ 5 F5 E5 D5 F5 C/E C5 F5 E5

er. \_\_\_\_\_ One last kiss \_\_\_\_\_ be-fore I go. Dry your

Rhy. Fig. 1A

Rhy. Fig. 1

B $\flat$ 5 F5 C/E G5 F5 G5 A5 F5 C/E

tears, \_\_\_\_\_ it is time \_\_\_\_\_ to let you go. One last

End Rhy. Fig. 1A

End Rhy. Fig. 1

Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A

D5

\*Voc. Fig. 1

F5 C/E C5

kiss \_\_\_\_\_ (One last kiss \_\_\_\_\_ be-fore I go. \_\_\_\_\_ be-fore I

\*Refers to upstemmed voc. only.

F5 E5 B $\flat$ 5 F5 C/E

Dry your tears, \_\_\_\_\_ Dry your tears.) \_\_\_\_\_ it is time \_\_\_\_\_

End Voc. Fig. 1

G5 A5 N.C.

to let you go be - cause

Gtr. 5

Gtr. 4

⊕ Coda 2

Outro

Bkgd. Voc.: w/ Voc. Fig. 1

Bb5 F5 E5 D5 F Fsus2 F Fsus2 C5 Bb5

er. One last kiss be-fore I go. Dry your



D5 F Fsus2 F Fsus2 C5 Bb5 F5 E5

tears, \_\_\_\_\_ it is time \_\_\_\_\_ to let you go. One last

7	7	7	7	7	7	7	7	7	10	10	12	12	12	12	10	12	5	5	5	5	5	5	5	5	3	3	3	3	3	5	4
5	5	5	5	5	5	5	5	5	8	8	8	8	8	8	8	8	3	3	3	3	3	3	3	3	1	1	1	1	3	2	2

7	7	7	7	7	7	7	7	8	8	10	10	10	10	10	10	10	10	5	5	5	5	5	5	5	5	3	3	3	0	0	3	2
5	5	5	5	5	5	5	5	8	8	8	8	8	8	8	8	8	8	3	3	3	3	3	3	3	3	1	1	1	0	0	3	2

D5 F5 C5 Bb5

kiss \_\_\_\_\_ be - fore I go. Dry your

Gtr. 5

Gtr. 4 divisi

3	2	0	0	0														
0	0	0	0	0														
0	0	0	0	0														

\*Gtr. 5 to left of slash in tab.

D5 F5 C5 Bb5 D5

tears, \_\_\_\_\_ it is time \_\_\_\_\_ to let you go. One last kiss. \_\_\_\_\_

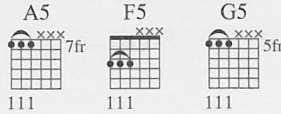
pp

3	2	0	0	0														
0	0	0	0	0														
0	0	0	0	0														

# I Devise My Own Demise

Words and Music by Tobin Esperance, Jerry Horton, Jacoby Shaddix and David Buckner

Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D



## Intro

Moderately fast ♩ = 176

## Chorus

N.C. (Drums) 3

Gtr. 1 tacet \*\*\*A5

I de - vise my

3

Gtr. 1 (dist.) *f* *8va*

\*Gtrs. 2 & 3 (dist.) *divisi* \*\*\*fdbk.

Rhy. Fig. 1 Gtrs. 2 & 3

*f* steady gliss.

TAB

Pitch: C

\*Composite arrangement

\*\*Microphonic fdbk., not caused by string vibration.

\*\*\*Chord symbols reflect basic harmony.

F5 E5

own de - mise, I de - vise my own de - mise. I de - vise

End Rhy. Fig. 1

10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9 9 9 9 9 10 9 10  
8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7 7 7 7 7 8 7 8

A5 F5 E5 F5 E5 F5

my own de - mise, I de - vise my own de - mise!

Gtr. 1 *8va* †fdbk. *loco* P.S. steady gliss.

X

Pitch: F# †Microphonic fdbk., not caused by string vibration

Gtrs. 2 & 3

7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9 9 9 9 9 10 9 10  
7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7 7 7 7 7 8 7 8

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

A5

F5

E5

F5 E5 F5

Riff A

Rhy. Fig. 2

End Rhy. Fig. 2

A5

F5

E5

F5 E5 F5

1. I can't...

End Riff A

Verse

Gtr. 1 tacet

A5

Gtrs. 2 & 3

*DUPLICATE*



F5

\_\_\_\_\_ for - get \_\_\_\_\_ just what I've seen. \_\_\_\_\_ And these mem-

(cont. in slashes)

A5

Rhy. Fig. 3

Gtrs.  
2 & 3

P.M.

P.M.

- o - ries \_\_\_\_\_ take me a - way \_\_\_\_\_ to a bet -

Gtr. 1 Riff B

P.M.-----|

P.M.---|

P.M.-----|

P.M.---|

P.M.-----|

P.M.---|

P.M.-----|

P.M.---|

0 0 0 5 7 9 0 0 0 5 5 0 0 0 0 0 5 7 9 0 0 0 5 5 0

F5

G5

End Rhy. Fig. 3

P.M.

- ter place \_\_\_\_\_ than I am to - day. \_\_\_\_\_ (Than I am \_\_\_\_\_ to - day.) \_\_\_\_\_

End Riff B

P.M.-----|

P.M.---|

P.M.-----|

P.M.---|

P.M.-----|

P.M.---|

3 3 3 2 3 3 2 4 3 3 3 4 3 3 4 5 3 3 3 5 3 3 5 7 5 5 5 7 9

2nd & 3rd times, Gtr. 1: w/ Riff C (1 3/4 times)

A5

Rhy. Fig. 4

F5

G5

End Rhy. Fig. 4

I de - vise my own de - mise.

1st & 2nd times, Gtrs. 2 & 3: w/ Rhy. Fig. 4 (3 times)  
3rd time, Gtrs. 2 & 3: w/ Rhy. Fig. 4 (2 3/4 times)

A5

F5

G5

2nd time, Gtr. 1: w/ Fill 1  
3rd time, Gtr. 1: w/ Fill 2

Here's to life, the life I'm los - ing.

A5

F5

G5

I de - vise my own de - mise.

Riff C

End Riff C

Fill 1  
Gtr. 1

Fill 2  
Gtr. 1

To Coda 1

To Coda 2

2nd & 3rd times, Gtr. 1: w/ Riff C (1st 3 meas.)

A5

F5

G5

Here's to life, the life I'm los - ing.



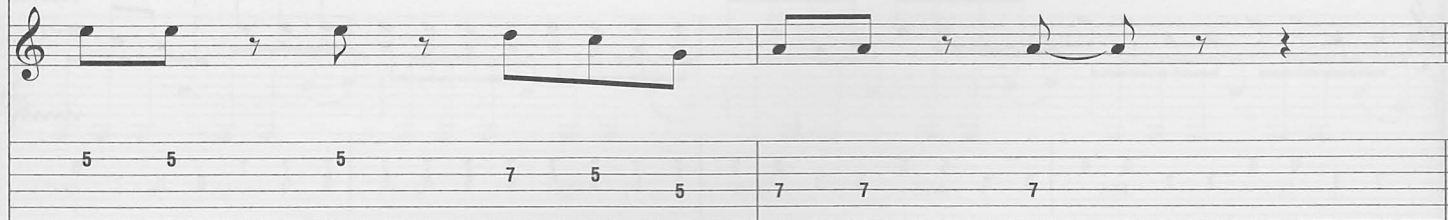
A5

Gtr. 2

2. It is time



Gtr. 1



Gtr. 3

steady gliss. P.M.



Verse

Gtrs. 1, 2 & 3 tacet

N.C. (A5)

to say hel - lo, good - bye, (Hel - lo, good - bye. to fade -

\*Gtr. 4 (dist.)



\*Bass arr. for gtr.



(F5)

a - way, fade a - way a - lone. Moth - er - fuck - er, good - bye! I just want

Gtr. 1: w/ Riff B  
 Gtrs. 2 & 3: w/ Rhy. Fig. 3  
 Gtr. 4 tacet  
 A5

you to take, take me back home to a bet -

*D.S. al Coda 1*

F5 G5

ter place that I've nev - er known. That I've nev - er known.)

⊕ Coda 1

**Interlude**  
 Gtr. 1: w/ Riff A  
 Gtr. 2: w/ Rhy. Fig. 1 (2 times)  
 Gtr. 3: w/ Rhy. Fig. 2 (1 1/4 times)  
 A5

F5

los - ing.

E5 F5 E5 F5 A5

Yeah, yeah.

F5 E5 F5

Wow! I can't

Gtr. 3

P.S. steady gliss.

# Bridge

A5 F5 C5 G5

con - trol ev - 'ry - thing, and I can't -  
 (Death is the on - ly way out! -

A5 F5 C5 G5

for - get just what I say. These mem -  
 Death is the on - ly way out! -

slight P.H. Harm.

Pitch: A D

Gtr. 1: w/ Riff B  
 Gtrs. 2 & 3: w/ Rhy. Fig. 3

A5 F5 G5

- o - ries take me a - way to a bet -  
 D.S. al Coda 2

ter place than I am to - day. (Than I am to - day.) -

## ⊕ Coda 2

Outro F5 C5

los - ing. This life I'm los - ing. This

Gtr. 1

Gtrs. 2 & 3

Rhy. Fig. 5

G5 F5

life I'm los - ing. This life I'm

5 5 7 5 5 7 5 4 | 5 5 5 7 4 5 0 | 3 3 5 3 5 5 3 0

End Rhy. Fig. 5

C5 G5

los - ing. This life I'm los - ing.

Gtr. 1

3 3 5 3 5 | 5 5 7 5 7 7 5 7 | 8 8 8 8 8 7 5

F5 C5 G5

I de -

Gtrs. 1, 2 & 3

F5 C5

vise my...

14

**DIRECT**



Lead Voc. tacet

G5

own de - mise, \_\_\_\_\_ (...own de - mise, \_\_\_\_\_

Gtr. 1

vdbo fdbk. fdbk. -----

Pitch: F#

F#

Gtr. 3

vdbo fdbk.

Gtr. 2

vdbo fdbk.

\* own de - mise, \_\_\_\_\_ own de - mise.) \_\_\_\_\_ own de - mise.) \_\_\_\_\_

vdbo fdbk. -----

Pitch: A

vdbo fdbk.

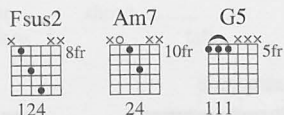
vdbo

# DUC#

# Time Is Running Out

Words and Music by Tobin Esperance, Jerry Horton, Jacoby Shaddix and David Buckner

Drop D tuning:  
(low to high) D-A-D-G-B-E



**Intro**  
Moderately slow ♩ = 92

F#sus2

Rhy. Fig. 1A

Gtr. 2  
(acous.)

*mf*

Voc. Fig. 1

Ooh, whoa.

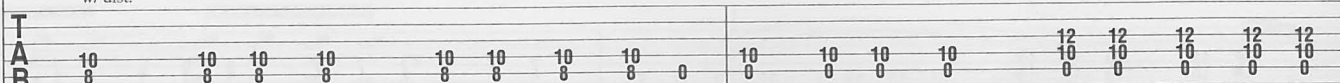
Ooh, whoa.

Rhy. Fig. 1

\*Gtr. 1 (elec.)

*mf*

w/ dist.



\*Played at 3/4 vol.  
Doubled throughout

\*\*Gang vocs., next 9 meas.

F#sus2

Am7

F#sus2

End Rhy. Fig. 1A

Rhy. Fig. 2A

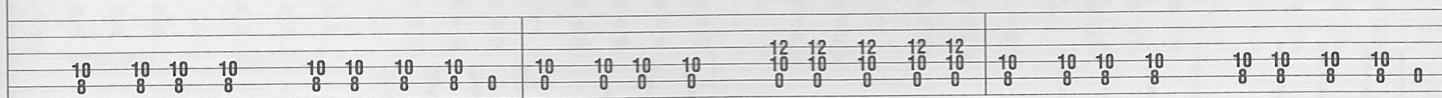
Yeah,

yeah.

Ooh, whoa.

End Rhy. Fig. 1

Rhy. Fig. 2



Am7

F#sus2

G5

End Rhy. Fig. 2A

(cont. in notation)

Ooh, whoa.

Yeah,

yeah.

End Rhy. Fig. 2



\*\*\*Swell to full vol.

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F#sus2

C#sus2

G5

Am

End Voc. Fig. 1

Rhy. Fig. 3

Gtrs. 1 & 2

12 12 12 12 12 12 12 12

10 10 10 10 10 10 10 10

8 8 8 8 8 8 8 8

7 7 7 7 7 7 7 7

10 10 10 10 10 10 10 10

7 7 7 7 7 7 7 7

F#sus2

C#sus2

G5

A5

G5

End Rhy. Fig. 3

12 12 12 12 12 12 12 12

10 10 10 10 10 10 10 10

8 8 8 8 8 8 8 8

7 7 7 7 7 7 7 7

9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7

## Verse

2nd time, Gtr. 3 tacet

F#sus2

N.C.

A5

N.C.

1. You say I'm look - ing real - ly bad, \_\_\_\_\_

2. So when I'm out of con - trol \_\_\_\_\_

you say I'm look - ing real - ly sick. \_\_\_\_\_

and I'm out of my mind, \_\_\_\_\_

10 10 10 10 10 10 10 10

9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7

F#sus2

N.C.

A5

N.C.

And I don't e - ven care, \_\_\_\_\_

just re - mem - ber one thing, \_\_\_\_\_

I nev - er real - ly did. \_\_\_\_\_

think I'm just \_\_\_\_\_

10 10 10 10 10 10 10 10

9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7



fine. — So when push comes to shove — and I slap you in the —  
 So catch me when I fall. — I won't re-mem-ber an - y - thing at all. —

10 10 10 10 10 10 10 10  
 9 9 9 9 9 9 9 9  
 7 7 7 7 7 7 7 7  
 7 7 7 7 7 7 7 7

Fsus2 N.C. G5  
 face, just re - mem - ber one thing...  
 So catch me when I fall. —

8 8 8 8 8 8 8 8  
 7 7 7 7 7 7 7 7  
 7 7 7 7 7 7 7 7  
 7 7 7 7 7 7 7 7

Chorus  
 Fsus2 Csus2 G5 Am  
 When it's time to fill the void, — my whole life has been de - stroyed —

Rhy. Fig. 4

12 12 12 12 12 12 12 12  
 10 10 10 10 10 10 10 10  
 8 8 8 8 8 8 8 8  
 10 10 10 10 10 10 10 10  
 7 7 7 7 7 7 7 7  
 5 5 5 5 5 5 5 5  
 10 10 10 10 10 10 10 10  
 7 7 7 7 7 7 7 7  
 5 5 5 5 5 5 5 5

Fsus2 Csus2 G5 A5  
 — and ev - 'ry - one — a - round — me says — my time is run - ning out. —

End Rhy. Fig. 4

12 12 12 12 12 12 12 12  
 10 10 10 10 10 10 10 10  
 8 8 8 8 8 8 8 8  
 10 10 10 10 10 10 10 10  
 7 7 7 7 7 7 7 7  
 5 5 5 5 5 5 5 5  
 9 9 9 9 9 9 9 9  
 7 7 7 7 7 7 7 7  
 5 5 5 5 5 5 5 5

1st time, Gtrs. 1 & 2: w/ Rhy. Fig. 3  
 2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1st 3 meas.)

Fsus2 Csus2 G5 Am

I re - fuse to sur - ren - der.

Gtr. 3 (elec.)  
*mf*  
 w/ dist.

5 5 4 4 5 5 3 3 5 5 4 4 7 7 5 5 4 4 5 5 4 5 5 5

3 3 3

1.

Fsus2 Csus2 G5 A5 G5

I re - fuse to sur - ren - der.

5 5 5 4 4 5 5 5 5 4 4 7 7 3 5 5 4 4 5 5 7 5 4 5

3 3

2.

### Interlude

\*Gtr. 1: w/ Rhy. Fig. 1 (2 times)  
 Gtr. 2 tacet

G5 A5 F5

to sur - ren - der.

Gtr. 3

3 5 5 4 4 5 7 5 4 5 10

Gtrs. 1 & 2

7 7 7 7 7 9 9 9 9 9 9 9 X X X

5 5 5 5 5 7 7 7 7 7 7 7 X X X

5 5 5 5 5 7 7 7 7 7 7 7 X X X

\*Played at 3/4 vol.

Am7 F5 Am7

Gtr. 3

(10) 9 10 9 9 7 10

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtr. 2: w/ Rhy. Fig. 1A

Fsus2 Am7 Fsus2

w/ slight dist.  
let ring ----- let ring ----- let ring -----

1 1 1 1 1 1 1 0 1 0 1 1 1 1 1 1 1

3 3 3 0 2 0 0 3 3 3 3 3

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

Am7 Fsus2 Am7

let ring ----- let ring ----- let ring -----

1 1 0 2 2 2 0 2 1 1 1 1 1 1 1 1 0 2 1 0 1 1

0 3 3 3 0 0 0 0 0 0 0 0

### Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1 3/4 times)  
Gtr. 3 tacet

Fsus2 G5 Fsus2 Csus2

When it's time to fill the void, \_

let ring -----

1 1 1 1 1 1 0

3 3 0

G5 Am Fsus2 Csus2

my whole life has been de - stroyed \_ and ev - ry - one \_ a - round \_



G5 A5 F#sus2 C#sus2

me says my time is run - ning out. When it's time to fill the void

G5 Am F#sus2 C#sus2

my whole life has been de - stroyed and ev - 'ry - one a - round

G5 A5 F5

me says my time is run - ning out. I re - fuse

Gr. 3

w/ dist.

15 3 5 5 4 4 5 5 3 5 5 4 4 5 5

\*Gtrs. 1 & 2

\*Composite arrangement

C5 G5 F5

to sur - ren - der. I re - fuse

3 3 5 5 4 4 5 5 7 5 7 4 3 3 5 5 4 4 5 5 3 5 5 4 4 5 5

C5 G5 A5 G5 D5 F5

to sur - ren - der. I re - fuse

3 5 5 4 4 5 5 7 5 7 7 0 0 3 5 5 4 4 5 5 3 5 5 4 4 5 5

P.M. - - - - - P.M. - - - - -

D5 C5 D5 F5

to sur - ren - der. I re - fuse

3 5 5 4 4 5 5 X X 5 7 4 3 3 5 5 4 4 5 5 3 3 5 5 4 4 5 5

P.M. - - - - - P.M. - - - - -

Free time G5 A5 A5

to sur - ren - der.

5 (5) 7

Gtr. 2 Gtr. 1 divisi rbbk.

# What Do You Do?

Words and Music by Tobin Esperance, Jerry Horton, Jacoby Shaddix and David Buckner



Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately slow ♩ = 65

\* D5

Gtr. 1 (dist.)

*mp*  
P.M. -----

TAB

10	10	9	9	10	10	9	9	10	10	9	12	12	12	12	9	10	10	9	9	10	10	9	9	10	10	9	12	12	12	7	9
7	7	6	6	7	7	6	6	7	7	6	9	9	9	9	6	7	7	6	6	7	7	6	6	7	7	6	9	9	9	4	6

Gtr. 2 (dist.)

*mp*  
P.M. -----

Gtr. 3 (dist.)  
*divisi*

*mp*  
P.M. -----

TAB

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

\*Chord symbols reflect implied harmony.

1. I got a

*mf*  
P.M. ----- \*\*P.M. -----

TAB

10	10	9	9	10	10	9	9	10	10	9	12	12	12	12	9	10	10	9	9	10	10	9	9	10	10	9	12	12	12	12	9
7	7	6	6	7	7	6	6	7	7	6	9	9	9	9	6	7	7	6	6	7	7	6	6	7	7	6	9	9	9	9	6

*mf*  
P.M. ----- \*\*P.M. -----

TAB

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

\*\*Gradually lift P.M.



Verse

Gtrs. 1 & 2 tacet

Dsus2

one - way tick - et on a hell - bound train with noth-ing to lose — and noth-ing to gain. —

Gtr. 1

10  
7

Gtr. 2

7  
0

Gtr. 3

let ring throughout

5 5 7 5 5 7 5 5 7 7

Riff A

Gtr. 4 (clean)

mp

P.M.

5 5

G6sus2

No - bod - y ev - er taught me how to live. — I'm

Gtr. 3

5 5 7 5 5 7 5 5 7 7

Gtr. 4

End Riff A

P.M.

5 5

Gtr. 4: w/ Riff A  
Dsus2

feel - ing like I'm lost, like I'll nev - er be found. \_\_\_ I'm twist - ed and I'm turned a - round. \_\_\_\_\_

Riff B

Gtr. 3

5 5 7 5 7 5 5 7 7

G6sus2

No - bod - y ev - er taught me how to love. \_\_\_ I'm

5 5 7 5 7 5 5 7 7

Asus4

G6sus2

N.C.

hurt - in' ev - 'ry - bod - y, I'm hurt - in' my - self. \_\_\_ I'm des - per - ate. \_\_\_\_\_ So what do you do \_\_\_

Gtr. 3

5 5 7 5 7 5 5 7 7

End Riff B

Fill 1

End Fill 1

Gtr. 4

P.M. - - - - -

7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5

DUEL

Gtr. 4 tacet

Dsus2

A5

when it all comes down on you? Do you

\*Gtrs. 1 & 3

\*Composite arrangement

B5

A5

G5

run and hide or face the truth? So what do you do

Gtrs. 1 & 3

P.M. P.M.

Gtr. 2

7 9 9 12 12  
X X X X X  
5 7 7 10 10

Gtr. 2 tacet

2nd time, Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

3rd time, Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)

Dsus2

A5

when it all comes down on you? Do you

Gtrs. 1 & 3

7 6 9 7

Voc. Fig. 1

(Whoa.)



To Coda 1

To Coda 2

B5 A5 G5

run and hide or face the truth? \_

(cont. in slashes)

Verse

D5

Gtrs. 1 & 3

Gtrs. 1 & 3 tacet  
Dsus2

2. If you want to tell me that I'd die to - day, this is what I'd have to say, \_

Rhy. Fig. 1

Gtr. 5 (clean)

*mp*

\*w/ delay

\*Set for quarter-note regeneration w/ 1 repeat.

G6sus2

"I nev - er real - ly had the time to live." And

End Rhy. Fig. 1

Gtr. 3: w/ Riff B  
Gtr. 4: w/ Riff A  
Gtr. 5: w/ Rhy. Fig. 1 (1 1/2 times)

Dsus2

if you were to give me just an - oth - er chance, an - oth - er life, an - oth - er dance, \_

G6sus2



D.S. al Coda 1

Gtr. 4: w/ Fill 1

Asus4

G6sus4

N.C.



Gtr. 1

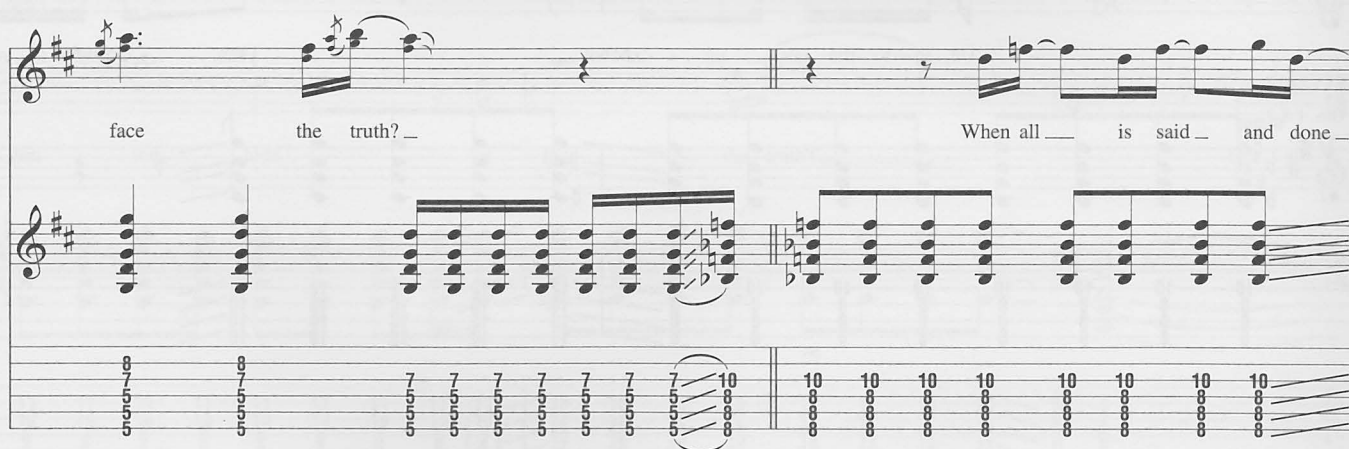


## Coda 1

## Bridge

G5

Bb5

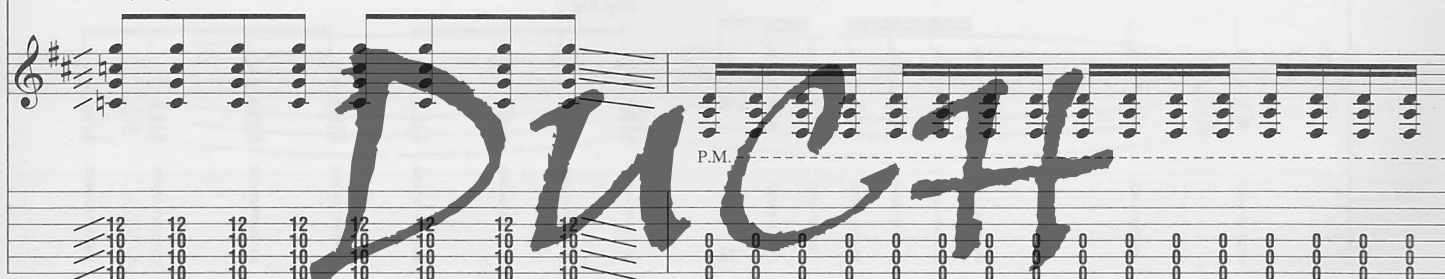


C5

D5



Rhy. Fig. 2



C5 D5 G5 A5 C5 D5 F5 G5 Bb5

o - pen eyes. \_ You're jump - ing off \_ the edge \_

End Rhy. Fig. 2

P.M.

Gtrs. 1 & 3: w/ Rhy. Fig. 2

C5

D5

C5 D5 G5 A5 C5 D5 F5 G5

\_ and hop - ing you \_ can fly. \_ Ac-cept your fate \_ for what it is. \_

*D.S. al Coda 2*

Bb5

C5

N.C.

Uh, in - to the great \_ un - known, \_ yeah. So what do you do \_

Gtrs. 1 & 3

⊕ Coda 2

G5

Dsus2

\*Voc. Fig. 2

End Voc. Fig. 2

face the truth? \_ So what do you do \_ when it's all \_ turned a - round \_ on you? \_  
(Whoa.) \_

Rhy. Fig. 3

\*Refers to downstemmed voc. only.



Bkgd. Voc.: w/ Voc. Fig. 2

A5

Bb5

C5

Do you run and hide or face the truth? — So what do you do, —

End Rhy. Fig. 3

10 10 10 10 10 10 10 10 11 11 11 11 11 11 11 11 11 11 13 13 13 13 13 13 13 13

9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12

7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10

7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10

Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)

Gtrs. 1 & 3: w/ Rhy. Fig. 3

Dsus2

A5

— what do you do, — what do you do? — Do you

Outro  
Free time

Bb5

C5

D5

run and hide or face the truth? — Got a

*rit.*

*rit.*

Gtrs. 1 & 3

11 11 11 11 11 11 11 11 11 11 11 11 11 11 13 13 13 13 13 13 13 13 13 13 13 13

10 10 10 10 10 10 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12 12 12 12 12

8 8 8 8 8 8 8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10 10 10 10 10

8 8 8 8 8 8 8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10 10 10 10 10

one - way tick - et on a hell-bound train with noth-ing to lose — and noth-ing to gain. —

# My Heart Is a Fist

Words and Music by Tobin Esperance, Jerry Horton, Jacoby Shaddix and David Buckner



Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately fast ♩ = 149

N.C.

(Sound effects)

3 sec.

\*\* D5

Bb5

A5

Bb5

A5

1., 2., 3. || 4.

1. I sur - ren -

Riff A

\*Gtr. 1

mf

End Riff A

TAB

0 8 (8) 7 8 (8) 7

\*Bass arr. for gtr.

\*\*Chord symbols reflect implied harmony.

## Verse

Gtr. 1: w/ Riff A (16 times)

\*\*\*Gtr. 2: w/ random pick scrapes (next 32 meas.)

D5

Bb5

A5

D5

Bb5

A5

- der, I know I've been a pre - tend - er. You can have -

\*\*\*w/ dist., heavy reverb & delay, played *mf*.

D5

Bb5

A5

D5

Bb5

A5

— this guilt, — this mis - er - y — I wear — so well. — I wave —

D5

Bb5

A5

D5

— my flag, — I sound — the a - larm. — Some - bod - y stop me be - fore I

Bb5

A5

D5

Bb5

A5

D5

do an - y harm. — I sur - ren - der, — I know I've been a pre - tend - er. —

Bb5 A5 D5 Bb5 A5

I'm liv - ing a dead life. I'm star - ing in - to the head -

D5 Bb5 A5 D5 Bb5 A5

- lights of a get - a - way car that - 'll take me out of my

D5 Bb5 A5 D5

mind to - night. Crash and burn. S.

Bb5 A5 D5 Bb5 A5

- O. S. Some - bod - y help me get out of this mess of a dead

D5 Bb5 A5 D5 Bb5 A5

life. I'm burn - ing un - der the spot - light.

# Interlude

G5 F5

\*Gtr. 5 (dist.) *mf* P.M.

Gtrs. 3 & 4 (dist.) *mf*

12 12 12 12	10 10 10 10	12 12 12 12	11 11 11 11	12 12 12 12	10 10 10 10	12 12 12 12	11 11 11 11
-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------

\*Doubled throughout

Bb5 F5

P.M. (cont. in notation)

12 12 12 12	10 10 10 10	12 12 12 12	11 11 11 11	10 10 10 10	12 10	10 10 10 10	10 10 10 10	12
-------------	-------------	-------------	-------------	-------------	-------	-------------	-------------	----



# Chorus

## Half-time feel

Gtrs. 3 & 4 tacet

Gsus2

Fsus2

My heart is a fist drenched in blood.

Rhy. Fig. 1

Gtr. 5

E $\flat$ 5

E $\flat$ maj7(no3rd)

B $\flat$ sus2

My soul will fight a - gain.

End Rhy. Fig. 1

Gsus2

Fsus2

My heart is a fist drenched in blood.

Riff A

Gtr. 6 (dist.)

*mf*

Gtr. 5

## Interlude

Gtr. 1: w/ Riff A (4 times)  
Gtr. 2: w/ random pick scrapes (next 8 meas.)  
Gtrs. 5 & 6 tacet

Gr. 4

D5

Bb5

A5

D5

Bb5

A5

13

Gr. 3

10

10

D5 Bb5 A5 D5 Bb5 A5

2. Take a look at these hol -

15 17

10 10

*Duet*

**Verse**  
Gtr. 1: w/ Riff A (8 times)  
Gtr. 2: w/ random pick scrapes (next 16 meas.)  
D5  
**Rhy. Fig. 2**

Gtrs. 3 & 4 tacet  
Gtr. 5: w/ Rhy. Fig. 2 (7 times)  
D5

End Rhy. Fig. 2

Gtr. 5

P.M. -----

low eyes. \_\_\_\_\_

One last look be - fore I say good - bye \_\_\_\_\_

(17)

(10)

Bb5 A5 D5 Bb5 A5

to this can - dle - lit night - mare I feel \_\_\_\_\_ I could nev - er es -

D5 Bb5 A5 D5

cape. \_\_\_\_\_ So watch \_\_\_\_\_ me fall \_\_\_\_\_ from grace.

Gtr. 6

Riff B

7 7 7 7 7 7 7 7 7 7 7 7 7 7 X X  
X X X X X X X X X X X X X X  
5 5 5 5 5 5 5 5 5 5 5 5 5 5 X X

Bb5                      A5                      D5                      Bb5                      A5

Watch me carve my hate in the heart

End Riff B

15 15 15 15 15 15 15 15 14 14 14 14 14 14 X X	7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7	10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 X
X X X X X X X X X X X X X X X X	X X X X X X X X X X X X X X X X	X X X X X X X X X X X X X X X X
13 13 13 13 13 13 13 13 12 12 12 12 12 12 X X	5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5	8 8 8 8 8 8 8 8 8 10 10 10 10 10 X



Gr. 6: w/ Riff B

D5 Bb5 A5 D5 Bb5 A5

\_\_\_\_ of a lov - er. I feel \_\_\_\_ I could nev - er es - cape \_\_\_\_ my fate. \_\_\_\_

# ⊕ Coda

## Bridge

Gr. 5: w/ Rhy. Fill 1

Gr. 6: w/ Riff A (last meas.)

Gr. 5: w/ Rhy. Fig. 1 (2 times)

Gsus2 F#sus2

\_\_\_\_ I see you on your cloud \_\_\_\_ look - ing down. \_\_\_\_ I am on my knees to - day, -

Riff C End Riff C

Gr. 7 (dist.)

*mp*

5 5 8 5 7 8 7 5 5 8 5 7 8 7 8 8 8 7 8 7 8 8 8 7 8 7

Eb5 Ebmaj7(no3rd) Bb#sus2

\_\_\_\_ but you don't no - tice me. \_\_\_\_ I see

6 6 8 6 7 8 7 6 6 8 6 7 8 7 5 5 8 5 7 8 7 5 5 7 8 5 8 7 8

Gr. 7: w/ Riff C

Gsus2 F#sus2

you on your cloud \_\_\_\_ look - ing down. \_\_\_\_ I am on my knees to - day, -

Eb5 Ebmaj7(no3rd) Bb#sus2

\_\_\_\_ but you don't no - tice me, \_\_\_\_ you don't no - tice me, -

6 6 8 6 7 8 7 6 6 8 6 7 8 7 8 8 8 8 7 8 7 8 8 7 8 5 8 7 8

**DRAFT**

Gtr. 7 tacet

Gsus2

Fsus2

Gsus2

E $\flat$ sus2

B $\flat$ 5

A5



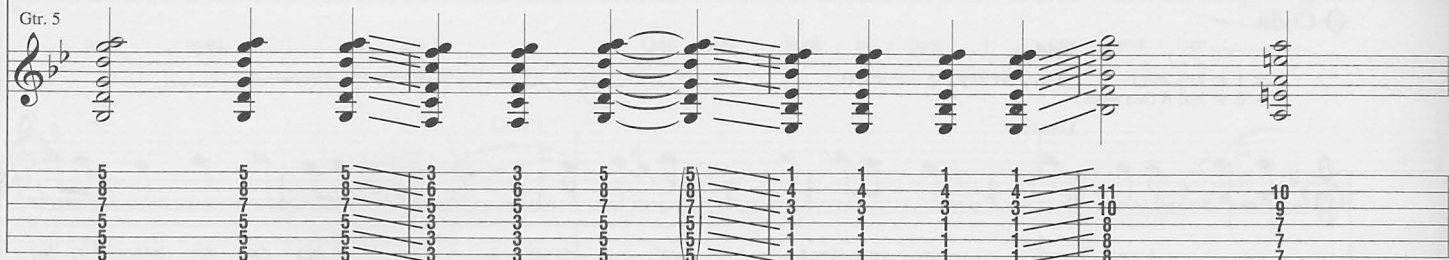
you don't no - tice me, \_\_\_\_\_

you don't no - tice me. \_

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 5



Gtr. 5: w/ Rhy. Fig. 3 (3 times)

Gsus2

Fsus2

Gsus2

E $\flat$ sus2



I'm scream - ing while \_\_\_\_ I pray, \_\_\_\_\_

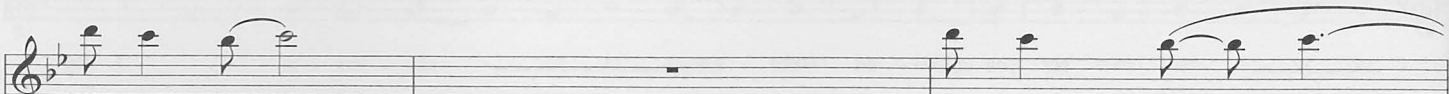
B $\flat$ 5

A5

Gsus2

Fsus2

Gsus2



while I pray, \_\_\_\_

while I pray. \_\_\_\_\_

Gtr. 7

Riff D



w/ wah-wah  
let ring -----|

let ring -----|

12 15 15 15 15 15 15 15

12 15 15 15 15 15 15 15

E $\flat$ sus2

B $\flat$ 5

A5

Gtr. 7: w/ Riff D  
Gsus2



You don't no - tice me. \_\_\_\_\_

End Riff D



let ring -----|

let ring -----|

12 15 15 15 15 15 15 15

12 15 15 15 15 15 15 15

Fsus2      Gsus2      Eb7sus2      Bb5      A5

I am sick of you. \_\_\_\_\_ God, \_\_\_\_\_ I am done \_\_\_\_\_ with you. \_\_\_\_\_

### Interlude

Gsus2

Gtr. 5

### Rhy. Fig. 5

\*Gtr. 8

*mf*

w/ fingers

let ring throughout

\*\*T -----

\*Piano arr. for gtr.

\*\*T = Thumb on 6th string

I see

End Rhy. Fig. 5

### Outro-Chorus

Gtr. 5 tacet

Gtr. 8: w/ Rhy. Fig. 5 (1st 4 meas.)

Gm

F6sus4

you on your cloud \_\_\_\_\_ look - ing down. \_\_\_\_\_ I am on my knees to - day. \_\_\_\_\_



E♭maj7 F6sus4 F6 F6sus4 F6

but you don't no - tice me.

Gtr. 8

T

1 1 1 1 3 3 3 3

Gtr. 8: w/ Rhy. Fig. 5 1 1/2 times)

Gm F6sus4

My heart is a fist drenched in blood.

E♭maj7 B♭

My soul will fight a - gain.

Gm F6sus4

My heart is a fist drenched in blood.

E♭maj7 rit. F

My soul will rise a - gain.

Gtr. 8

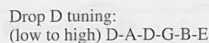
rit.

T

1 1 1 1 3

**Words and Music by Tobin Esperance, Jerry Horton, Jacoby Shaddix and David Buckner**

**Words and Music by Tobin Esperance, Jerry Horton, Jacoby Shaddix and David Buckner**



Fast ♩ = 188

(Sound effects)

Gtr. 1 (dist.)

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a piano accompaniment line. The vocal line is written in treble clef with a key signature of one flat (B-flat). The melody is a simple, folk-like tune. The piano accompaniment is written in bass clef and features a steady eighth-note bass line. The score is divided into measures, with measure numbers 17, 19, and 22 indicated. A dashed line with an arrow points from measure 17 to measure 22, indicating a continuation or a specific section. The title "The Rose Tree" is written in a decorative font at the top right.

Gtr. 1 tacet

\*\*Gtr. 2 (dist.)

D5

Rhy. Fig. 1

C5

[illegible]

\*\*Doubled throughout

Bb5

G5

End Rhy. Fig. 1

Handwritten musical notation on a five-line staff, featuring a treble clef and various notes, rests, and accidentals. The notation is partially obscured by a large, dark, stylized graphic element.

XXXXXX

Gtr. 1

tremolo off

*mf*

D5  
8va -----

loco

P.H.

1

10 11 12 10 (10) 0 10 0 12 0 10 0

[illegible][illegible]

The image shows musical notation for two guitar riffs. The first riff, labeled 'End Riff A', is in G major and consists of a single line of music with a key signature of one sharp (F#). The second riff, labeled 'C5', is in C major and consists of a single line of music with a key signature of no sharps or flats. Both riffs are written in a standard guitar notation style with a treble clef and a 4/4 time signature.

[illegible]



2nd time, Gtr. 1 tacet

1st time, Gtr. 1 tacet

D5

N.C.

D5

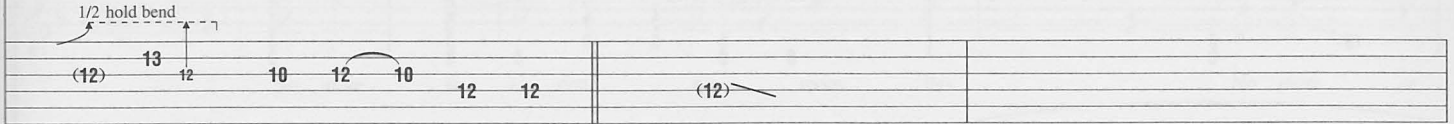
F5



1. I live the days of war. \_\_\_\_  
2. This is the a call to arms. \_\_\_\_

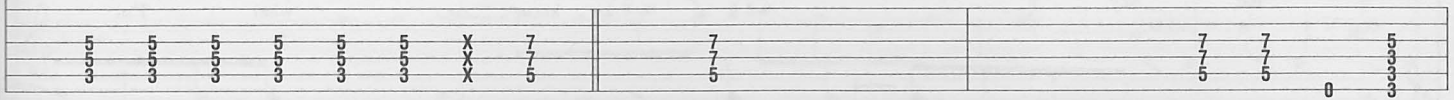


P.M.



Rhy. Fig. 3

P.M.



N.C.

F5

Bb5

N.C.



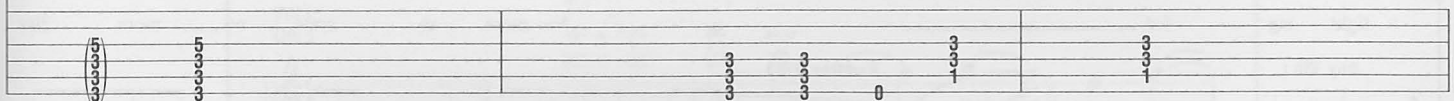
I live the nights of love. \_\_\_\_  
It's time to go to war. \_\_\_\_

I suf - fer  
It's time to

Gtr. 2



P.M.



Bb5

C5

N.C.

C5

G5

F5

D5



to sur - vive. \_\_\_\_  
rant and rave. \_\_\_\_

I got - ta, got - ta, got - ta stay a - live. \_\_\_\_  
You got - ta, got - ta, got - ta make a change. \_\_\_\_

End Rhy. Fig. 3



P.M.



2nd time, Gtr. 2: w/ Rhy. Fill 3

N.C. D5 F5 N.C.

I Down hear on the bat - tle cries. — Their fists are  
Down on the dev - il street — is where ev - 'ry —

1/2

(5)

P.M. — — — P.M.

F5 Bb5 N.C. Bb5 C5

in the sky. — } I know — what I'm  
bod - y the meets. — }

P.M. P.M.

# Chorus

3rd time, Gtr. 1 tacet

N.C. D5 C5

fight - ing for. — No more se - crets, no — more lies. —

Rhy. Fill 1 End Rhy. Fill 1

P.S.

## Rhy. Fill 3 Gtr. 2

Gtr. 2: w/ Rhy. Fig. 1 (last 4 meas.)

Bb5 G5

See right through your al - i - bis. Take a look in - to my eyes.

2nd time, Gtr. 1: w/ Fill 1  
3rd time, Gtr. 1: w/ Fill 2

Bb5

No more se - crets, no more lies. No more se -

(Lies.)

Gtr. 1

10 10 12 | 10 12 (12) 12 10 12 10 | (10) 0 10 0 12 0 10 0

Rhy. Fig. 2

Gtr. 2

7 7 7 7 7 7 7 | 7 7 7 7 7 X X 3 | 3 3 3 3 3

Fill 1  
Gtr. 1

8va P.H. 1/2 loco

12 12 | 13 12 10 12 10 12 10

Fill 2  
Gtr. 1

8va P.H. loco

10 (10) 0 10 0 12 0 10 0 | 12 0 0 12 0 10 0



1st & 2nd times, Gtr. 1: w/ Riff A

3rd time, Gtr. 1: w/ Riff B (2 1/2 times)

F5 G5

- crets, no more lies. See right through your al - i - bis. Take a look

Gtr. 2

P.M.

To Coda 2

To Coda 1

C5 D5

in - to my eyes. No more se - crets, no more lies.

Gtr. 1

1/4 1/2 hold bend 1/4

Gtr. 2

P.M.

Rhy. Fill 2 End Rhy. Fill 2

(cont. in slashes)

Interlude

D5

Gtr. 2

(cont. in notation)

Gtr. 1

1/4 w/ bar steady dive

slack

# ⊕ Coda 1

## Bridge

D5 Rhy. Fig. 4

Gtr. 2

open D5 D5

P.M.

open D5 D5

End Rhy. Fig. 4

P.M.

\* Voc. Fill 1

End Voc. Fill 1

Screamed: (Yeah.)

Spoken: What goes a - round \_ comes a-round,

Riff B

End Riff B

Gtr. 1

(10) 0 10 0 12 0 10 0 12 0 0 12 0 10 0 10 10 1/4 (10) 0 10 0 12 0 10 0 12 0 0 12 0 10 0 10 10 1/4

\* Refers to upstemmed voc. only.

Gtr. 1: w/ Riff B (4 times)  
Gtr. 2: w/ Rhy. Fig. 4

ba - by! You'll get \_ yours one day, \_ that's right! \_

Gtr. 2: w/ Rhy. Fig. 3

F5 Bb5

I want it all, \_ I want it now! \_

D.S.S. al Coda 2

Gtr. 2: w/ Rhy. Fill 1

C5 D5

Make no mis - take, \_ uh, give it to me straight. \_

Gtr. 1

1/4 1/2 hold bend

(10) 0 10 0 12 0 10 0 12 0 0 12 0 10 0 10 10 1/4 (10) 0 10 0 12 10 0 12 13 12 12 (12) 10 12

## Gtr. 2: w/ Rhy. Fill 2

Gtr. 2: w/ Rhy. Fig. 1

C5

D5  
 C5

- crets, no more lies, \_\_\_\_\_

Gtr. 1

12 0 0 12 0 10 0 7 5 | 7 5 7 5 7 5 7 5 | 7 5 7 5 7 5 7 5 5 5 |

lies, \_\_\_\_\_

lies, \_\_\_\_\_

Bb5

(5 3) 5 X 3 5 X 3 5 X 3 5 X 3 5 X 3 5 X 3 5 X 3 7 X 5 X X 10 X 8 10 X 8 10 X 8 10 X 8 10 X 8 10 X 8 10 X 8

Gtr.2: w/ Rhy. Fig. 2

C5  
 Bb5  
 No more se - crets, no more lies. See right through your al - i - bis.



[illegible]

## Outro

Bkgd. Voc.: w/ Voc. Fig. 1

8va 1 loco

P.H.

Spoken: What goes a - round \_ comes a-round,

8va 1 loco

P.H.

1/4

ba - by! You'll get — yours one day, that's right! —

8va-7 loco 8va7 loco 8va7 loco

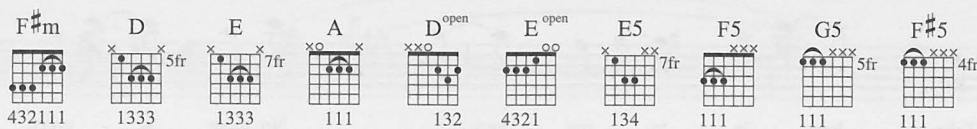
P.H. P.H.

1/4

(10) 0 10 0 12 0 10 0 12 0 0 12 0 10 0 10 0 12 0 10 0 12 0 0 12 0 10 0

# Reckless

Words and Music by Tobin Esperance, Jerry Horton, Jacoby Shaddix and David Buckner



Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately slow ♩ = 82

Intro musical notation for Gtr. 1 (elec.), Gtr. 2 (acous.), and Drums. Includes F#m chord and Rhy. Fig. 1. Tablature for T, A, and B strings is provided below the staff.

## Verse

Gtr. 2: w/ Rhy. Fig. 1

F#m

End Rhy. Fig. 1

Verse musical notation for Gtr. 1 and Gtr. 2. Includes lyrics: 1. Please for - give me \_\_, 2. I'm walk-ing on bro-ken glass \_\_.

Gtr. 1 tacet

2nd time, Gtr. 1: w/ Fill 1

Verse musical notation for Gtr. 1 and Gtr. 2. Includes lyrics: while I turn out the lights. \_\_ Watch this haunt - ed day \_\_ turn in - to a wast - ed from the wreck - age of my past. \_\_ I'm locked up in a cage \_\_ 'cause I'm a pris-on-er of my

Fill 1

Gtr. 1

Fill 1 musical notation for Gtr. 1. Includes a large stylized graphic of the word 'DIE' overlaid on the staff.

Gr. 1

7 7 7 7 7 7 7 9 7 | 7 9 9 | 9 9 9 | 7 7 7 7 7 9 9

E

Surf. Facet A

Rhy. Fig. 2

F#m

Gtr. 1

9 9 9 7 9 10 7 7 9 7

[illegible][illegible]





D F#m

- an with my name a - cross her heart. Lov - ing me ain't eas -

D A

- y, lov - ing me is hard. I'm sor - ry a - bout the mad -

Gtr. 2

Gtr. 4 (elec.)

*mf*  
(cont. in slashes)  
w/ slight dist.

D<sup>open</sup> F5

\*Gtrs. 2 & 3 P.M.

- ness but that's the way it's got - ta be, 'cause it takes a cra - zy wom -

**DUE 4**

Composite arrangement

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (2 times)  
Gtr. 4 tacet  
A

God save me \_\_\_\_ from this mad - ness. \_\_\_\_ I'm reck - less, \_\_\_\_

so \_\_\_\_ reck - less. \_\_\_\_ God save me, save me from this mad - ness. \_\_\_\_

Grtr. 1: w/ Riff A  
D<sup>open</sup> E<sup>open</sup> D<sup>open</sup>  
Rhy. Fig. 3

Grtr. 2

I'm reck - less, \_ so \_ \_ \_ reck - less. \_ God save me,

I'm so reck - less. \_ I'm so reck - less. \_

[illegible]



save me from this mad - ness. \_\_\_\_ I'm reck - less, \_\_\_\_ oh, so \_\_\_\_ reck - less. \_\_\_\_

I'm so reck - less. \_\_\_\_ I'm so reck -

End Rhy. Fig. 3A

Gtr. 1

11 11 9 11 9 12 (12) 12 10 11 9 11 11 9 11 9 12 (12) 12 10 11 9

Gtr. 2: w/ Rhy. Fig. 1

F#5

Gtr. 3 

D E F#5

Gtr. 3

God save me, — save me from this mad — ness. —

— less. —

11 11 9 11 9 12 (12) 12 10 11 9 11 11 9 11 9 12 (12) 12 10 11 9 9 9 7 9 7 9 (9) 9 7 9 7

Gtr. 1 tacet

Gtr. 2

# The Fire

Words and Music by Tobin Esperance, Jerry Horton, Jacoby Shaddix and David Buckner

Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately ♩ = 115

N.C. (Bass) Bm 1., 2., 3. G 4. G

1. Die a lit -

Gtr. 1 (slight dist.)  
*mf*  
w/ flanger

TAB

## Verse

\* Bm G Bm G

- tle ev - 'ry day. Break the si - lence when you say you don't love

Riff A End Riff A

let ring throughout

9 7 7 9 7 7 9 8 7 9 8 7 9 7 7 9 7 7 9 8 7 9 8 7

\*Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A

Bm G Bm G

me an - y - more. In my face you slam the door. Mak - ing up,

Bm G Bm G

mak - ing out. Fall - ing in and fall - ing out. When you kiss

Gtr. 1 Riff B End Riff B

9 7 7 9 7 7 9 8 7 9 7 8 7 9 7 7 9 7 7 9 8 7 9 7 8 7

DIE







G Bm G

\_\_\_\_\_ This love \_\_\_\_\_ will nev - er tire. \_\_\_\_\_ When I tell \_\_\_\_\_

15 12 15 14

Gtr. 1: w/ Riff B  
Gtr. 3: tacet

Bm G Bm G

\_\_\_\_\_ you that I need \_\_\_\_\_ you, please be - lieve \_\_\_\_\_ that I \_\_\_\_\_ won't leave \_\_\_\_\_ you. You're a di -

Gtr. 4 (clean)

*mf*  
w/ slapback delay

14 14 15 15 14 14 15 15  
15 15 15 15 15 15 15 15  
16 16 16 16 16 16 16 16

*D.S. al Coda 1*

Bm G Bm G

- 'mond, I'm a heart \_\_\_\_\_ liv - ing in \_\_\_\_\_ this house \_\_\_\_\_ of cards. \_\_\_\_\_ Fly a - round \_\_\_\_\_

Gtr. 2: w/ Fill 1

14 14 15 15 14 14 15 15 12  
15 15 15 15 15 15 15 15 12  
16 16 16 16 16 16 16 16 12

**DUC 4**

# ⊕ Coda 1

Gtr. 2: w/ Rhy. Fig. 1

Bkgd. Voc.: w/ Voc. Fig. 1

Gtr. 2: w/ Rhy. Fig. 2

B5 F#5 G5 D5 G5 B5 F#5 G5 D5 G5 D5

I got - ta love — you. I got - ta have —

E5

G5

A5

B5

F#5

G5

D5

G5

— you. Don't want to let you down — a — gain.

Gtr. 2

5 5 5 5 5 5 5 8 8 8 10 10 10 10 10 11 11 12

4 4 4 4 4 4 4 7 7 7 9 9 9 9 9 9 9 9 10

2 2 2 2 2 2 2 5 5 5 7 7 7 7 7 7 7 7 10

## Guitar Solo

B5 F#5

G5

D5

G5

Bm

A

Gtr. 5 (dist.)

8va 7 loco

\*fdbk.

X

2 9 9 7 9 6 9 6

\*Microphonic fdbk., not caused by string vibration.

Gtr. 4

slap-back delay off

7 7 7 7 7 7 7 X X 7 7 7 X 5 5 5 5 5 5 5 X X 5 5 5 X X

7 7 7 7 7 7 7 X X 7 7 7 X 6 6 6 6 6 6 6 X X 6 6 6 X X

9 9 9 9 9 9 9 X X 9 9 9 X 7 7 7 7 7 7 7 X X 7 7 7 X X

Gtr. 2

steady gliss.

Riff C

9 11 11 12 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 7

9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 7 7 7 7

9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 7 7 7 7



[illegible]

*D.S. al Coda 2*

Gtr. 2: w/ Riff C

A G A

Fly a - round

Gtr. 5

9 7 8 7 7 | 9 7 8 7 7 | 9 9 9 10 9 7 9 7

[illegible]

# ♯ Coda 2

Gtr. 2: w/ Rhy. Fig. 1 (1st meas., 3 times)

B5 F#5 G5 D5 G5 B5 F#5 G5 D5 G5 B5 F#5 G5 D5 G5

The fire. In and out of de - sire.

Bkgd. Voc.: w/ Voc. Fig. 1

B5 F#5 G5 D5 G5 D5 E5

I got - ta love you. I got - ta have you. Don't wan - na let

Gtr. 2

steady gliss.

G5 A5 B5 F#5 G5 D5 G5 B5 F#5 G5 D5 G5

you down a - gain. Don't want to let you down a - gain.

you down a - gain.

B5 F#5 G5 D5 G5 B5 F#5 G5 D5 G5 D5 B5

Don't want to let you down a - gain.

Don't want to let you down a - gain.

# Roses on My Grave

**Words and Music by Tobin Esperance, Jerry Horton, Jacoby Shaddix and David Buckner**

Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

### Free time

\*A5

Moderately slow ♩ = 94

A5

Gtr. 1 (elec.)

mp  
w/ dist. & heavy reverb

T A B	7	8	7	7	7	7	7	9	12

Gtr. 2 (elec.)

### Riff A

End Riff A

The musical score for 'Kil A' is written on a single staff with a treble clef. It begins with a 4/4 time signature, followed by a 3/4 time signature, and then returns to 4/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a final measure in 4/4 time.

*mp*  
w/ dist  
P.M. -

[illegible]

\*Chord symbol reflects implied harmony

Gtr. 2: w/ Riff A (3 times)

Gtr. 1 tacet

Gadd9/B

Gtr. 1

\*\*Gtr. 3

Gtr. 1  
*divisi*  
string  
noise

Gtr. 1

string noise

Gtr. 1  
divisi  
string noise

\*\*Gtr. 3

Gtr. 3

*mf*

(12) X X 10 10 11 10 10 11 10

X 7 7 2 0

0 3 0 0 2

\*\*Strings arr. for gtr.

\*\*\*Chord symbols reflect overall harmony.

A5

C6

Gadd9/B

A5

[illegible]

1. It

[illegible]

Digitized by Google



# Verse

Gtr. 2: w/ Riff A (5 times)

C6 Gadd9/B A5 C6 Gadd9/B

feels like I'm look - ing at life through a tel - e - scope be - cause I'm so

2. Feels

The first system of the verse features a guitar riff in the upper staff, with lyrics underneath. The chords C6, Gadd9/B, A5, C6, and Gadd9/B are indicated above the staff. The lyrics are: "feels like I'm look - ing at life through a tel - e - scope be - cause I'm so". Below the staff is a guitar tablature with fret numbers 1, 2, 3, 0, 2, 2, 0, 1, 2, 3, 0, 2, 2, 0.

A5 C6 Gadd9/B A5

high. The ground nev - er seemed so far a - way.

let ring ----- let ring -----

The second system of the verse continues the guitar riff and lyrics. The chords A5, C6, Gadd9/B, and A5 are indicated above the staff. The lyrics are: "high. The ground nev - er seemed so far a - way." Below the staff is a guitar tablature with fret numbers 2, 2, 0, 3, 1, 2, 3, 0, 0, 2, 2, 3, 1, 2, 2, 0.

F/C Gadd9/B A5 F/C Gadd9/B

Truth shall be told one day. I'll be un - der - ground one day.

To Coda

Rhy. Fig. 1

let ring ----- let ring -----

The third system of the verse concludes the guitar riff and lyrics. The chords F/C, Gadd9/B, A5, F/C, and Gadd9/B are indicated above the staff. The lyrics are: "Truth shall be told one day. I'll be un - der - ground one day." Below the staff is a guitar tablature with fret numbers 1, 2, 2, 0, 2, 2, 0, 1, 2, 2, 0, 2, 2, 0.

# Chorus

Gtrs. 1 & 4 tacet  
Gtr. 2: w/ Riff A ( 4 times)

F

G

A5

Gtr. 1 7' P.S.

I've got a wom - an that - 'll put ros - es on my grave. — I've got a wom -

Gtr. 4 (elec.)

*mf*  
\*w/ dist. & delay  
rake - - -|  
10 9  
x x

\*Delay set for eighth-note regeneration w/ 4 repeats.

Gtr. 3

End Rhy. Fig. 1 Rhy. Fig. 2

Gtr. 3: w/ Rhy. Fig. 2

F G A5 F/C Gadd9/B  
an that - 'll put ros - es on my grave, —

Gtr. 3

End Rhy. Fig. 2

D.S. al Coda

Gtr. 1 tacet  
A5 F/C Gadd9/B A5  
ros - es on my grave. —

⦿ Coda

Gtr. 3: w/ Rhy. Fig. 1 (last meas.)

Chorus

Gtr. 2: w/ Riff A (6 times)  
Gtr. 3: w/ Rhy. Fig. 2 (2 times)

A5

I've got a wom - an that - 'll put

Gtr. 1

7 6 7 6 7 7 7 7

Gtr. 1 tacet

A5

ros - es on my grave. — I've got a wom - an that - 'll put

F G

A5

ros - es on my grave. — I've got a wom - an that - 'll put

F G

A5

ros - es on my grave. — I've got a wom - an that - 'll put

F G

A5

ros - es on my grave, —

Gtr. 3: w/ Rhy. Fig. 1

F/C Gadd9/B



A5 F/C Gadd9/B A5

ros - es on my grave.

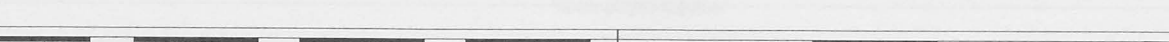
## Interlude

F5 C/E D5

me.

Don't for - get

Gr. 2 Riff B

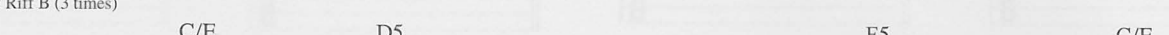


End Riff B

3 3 3 3 3 3 3 2 2 3 2 2 3 2 3 0 0 0 0 3 5 5 0 3 5 5 0 5 3 2 0

Grtr. 2: w/ Riff B (3 times)

F5 C/E D5 F5 C/E



me. Please for - give me.

Whispered: Don't for - get me.

**Outro**  
 Bm C D  
 \*\* Voc. Fig. 1  
 It's my re - demp - tion. \_\_\_\_\_  
 (Time for re - demp -

Rhy. Fig. 3

\*Gtrs. 2 & 5 (acous.)

*mf*

3 3 3 3 3 3 3 3 7 7 7 7 7 7 7 7  
4 4 4 4 4 4 4 4 7 7 7 7 7 7 7 7  
4 4 4 4 4 4 4 4 7 7 7 7 7 7 7 7  
2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5

Bm C D

End Voc. Fig. 1

tion. \_\_\_\_\_ Time for re - demp - tion. \_\_\_\_\_ It's my re - demp -

End Rhy. Fig. 3

Gtrs. 2 & 5: w/ Rhy. Fig. 3 (2 1/4 times)

Bm C D Bm C

Bkgd. Voc.: w/ Voc. Fig. 1

tion.) \_\_\_\_\_ It's my re - demp - tion. \_\_\_\_\_ Time for re - demp -

D Bm C D

tion. \_\_\_\_\_ I'll see you on the oth - er side. \_\_\_\_\_ I'm

Bm C D Bm C

wait - ing on the oth - er side. \_\_\_\_\_ I'll see you on the oth -

D Bm C D NC.

- er side. \_\_\_\_\_ I'm wait - ing on the oth - er side. \_\_\_\_\_

Gtrs. 2 & 5

...TO BE LOVED

ALIVE (N' OUT OF CONTROL)

CRASH

THE WORLD AROUND YOU

FOREVER

I DEVISE MY OWN DEMISE

TIME IS RUNNING OUT

WHAT DO YOU DO?

MY HEART IS A FIST

NO MORE SECRETS

RECKLESS

THE FIRE

ROSES ON MY GRAVE

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